Shakespeare, by Agnes Elliot Scott

APRIL 10, 1912 PRICE TEN CENTS

THE NEW YORK

# DRAMATIC MIRROR

JANET BEECHER

Next Week: Academy Address, by George Arliss

CONSTANCE COLLIER
AS NANCY SIKES
IN OLIVER TWIST

RITA JOLIVET

JOSE COLLINS

NAT G. GOODWIN AS FAGIN IN OLIVER TWIST

REPRESENTATIVES OF OLIVER TWIST KISMET, AND THE WHIRL OF SOCIETY

THE NEW YORK
# DRAMATIC MIRROR

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## Specializing in Theatres

A CHILDREN'S theatre is to be added to the equipment of New York. Here will be presented such plays in daily matinees as may be expected to please the juvenile mind, wearied with exertions in the classroom. Doubtless we shall hear presently of the tired school child as another typical figure in the auditorium, whose whims must be as carefully studied as those of the tired business man and the giddy matinée girl.

Somebody else is also suggesting a theatre for women only; casts, audiences, attendants, stage hands and managers are to be members of the fair sex. Not even female impersonation qualifies one to a seat in this projected temple of art.

This illustrates the growing tendency to differentiate theatres, consecrating them to different branches of the dramatic art. The Little Theatre, of course, immediately comes to mind as the latest and best example of this development, for it answers what seems to be a real demand of modern theatregoers.

With the present multiplication of theatres in New York, apparently there will soon be so many that each new play can make its premiere in a new theatre. This would be artistically ideal, perhaps, but, after all, rather expensive.

Specialization, however, is an excellent plan, because it lets a prospective patron know what sort of thing he is spending money on. When a theatre can establish a reputation for one particular sort of productions, it is able to depend on an almost unvarying clientele.

## Premieres

A PLAY was recently presented at a special matinee, with the understanding that it would be offered later as a regular production if this performance seemed to warrant it. This method of bidding for critical consideration was particularly approved by various commentators as an intelligent way of trying out all dramas before submitting them to the public.

Managers have long felt the need of some such test, but although the special matinee is an undoubted improvement, it is not ideal. For this reason: to make the trial of the value sought, it must be conducted before an unbiased jury. Modern advertising has perfected the scientific papering of houses for first nights. For premieres nowadays managers gather in all the friends and relatives, who may be expected to witness an initial performance with complacent eye and ready applause. As a result the demonstration is as friendly for a failure as for a success.

To secure a tribunal that will really assist in appraising a production the only possible method is to cultivate audiences that will temper their friendly sympathy with calm honesty. Advance agents boast of first-night audiences they have enterprisingly roped in, for they realize the importance of spectacular premieres; but such methods do not effect more than temporary enthusiasm unless the play is really good. In the long run they cast only discredit on their firm, as all misrepresentation must.

Only meretricious productions need to depend on such devices. Honest advertising proves in the long run the safest method for substantial theatrical attractions. The trouble is that few managers are willing to keep a production on unless it gains immediate popularity, because they naturally don't want to wait long for their profits. This instinct is largely responsible for the indiscriminate approbation of first nights.

## The Professional Bugbear

ONE bugbear worries the theatrical profession throughout its length and breadth—the fear of growing old. The incubus sits on the shoulders of every Thespian; less fearsomely on the leaders, perhaps, but almost malevolently on the rank and file. It goads them into a cultivation of every juvenile charm and a tenacious grip on the semblance of youth.

The dread of age has particular significance. It is the tacit admission that as soon as the bloom of youth is dissipated an actor is done for. If this is true, our dramatic art must be an immature product, an exhibition merely of fresh, pleasing personalities, and no concern of the more substantial intellectual qualities. It means, moreover, either that the actor has acquired no finish, no polish, no mastery of his art to take the place of vanished youth, or that such attainments are of no value in obtaining contracts.

America is undoubtedly the land of young men and women, characterized by vitality and good will, but neglectful of sedate maturity. Unless we abandon the foolish idea that senility is synchronous with five decades, our art will necessarily be an unbalanced and superficial affair. Actors should comport themselves with a dignity befitting their years, their knowledge and their experience, and except when they are permitted to do so can genuine dramatic achievement be attained.

## Profits on Successes

WILLIAM A. BRADY has announced that the box-office receipts for Bought and Paid For and Bunty Pulls the Strings, on March 2, reached a total of $472,960. According to usual arrangements, the authors would receive some $25,000 of this, the actors' salaries would amount to not more than $50,000, and the running expenses of the two theatres are even more conjectural. Then, of course, part of the profits for the Scotch comedy goes to the SHUBERTS, in whose theatre the attraction is playing.

Allowing for the thousand and one items of which the public may know nothing, the clear profits accruing to Mr. BRADY for these two productions doubtless run well over $150,000. While this is not phenomenal for real successes, it is offset by several failures, such as any manager has to figure on.

The weekly receipts, averaging between $10,000 and $11,000 for each play, show an interesting stability. In its second week Bunty jumped to five figures, and fell back only for the week preceding Christmas. It took Bought and Paid For five weeks to reach $10,000, a figure consistently maintained thereafter except for the three weeks before Christmas. The middle and end of February marked the maximum for both plays, just before the Lenten decline.

Next year the profits will still continue, as four or five companies of each play are to be organized for touring.

Other attractions in New York can count up as great pecuniary results. Kismet, for example, has made at least $2,000 on every performance but one, since it opened. The figures explain the box-office argument succinctly enough. One play with the right sort of a "punch" can make everybody concerned in its production moderately wealthy, and it is not to be wondered at that the search for this desirable dramatic quality has put on the stage some fearful as well as some splendid samples of theatrical literature.

# "SILK, SATIN, CALICO, RAGS"

## DRESSING THE CHORUS

FROM now on until the roof-gardens bloom, the sound of the chorus will be heard in the land, rehearsing arduously, for every enterprising manager of a Summer attraction is busily cultivating blossoms which he hopes to vend during July and August.

A man said to me the other day, in the intervals of sucking his cane (he was that kind of man), "Do you know," said he, "when the chorus comes spilling out of the wings I am always reminded of something to eat. Not a boiled dinner, you know, but delicious indigestible things like bonbons and French pastry. But if next night I buy a seat down front I find my strawberry ice is nothing more than a tricky lot of rose-colored stuff, with a marshmallow for a nose. I can never understand it," he complained, looking hopefully at me. Shallow, though he was, he has put into words a disappointment often experienced by those who, trying to get a closer view of what appears from the balcony to be a pink and gold angel, find, instead, an expensive miracle of satin, lace, and chiffon.

Given a head of fine hair, some long, slender lines, previously selected by a discriminating expert, and carte-blanche to "drape," a clever modiste will turn out a show girl to satisfy anyone back of the seventh row.

The public has come to take for granted a beautifully dressed chorus, often passing lightly over a costume, which has perhaps cost the producers two or three hundred dollars. Very few people give a thought to the thousand and one irritating details necessary to the dressing of so many different types.

The average chorus girl is not beautiful; in fact, she is quite an ordinary sort of person, with a corn, or a fever-blister, or a grouch, just like other girls; often she is not even comfortably clothed; she may own a "pony coat" and a pair of jade earrings that sweep her very shoulders, but sensible health-preserving garments she has not; she cannot afford to put a penny where it isn't going to show. Occasionally, there may be one who has a temporary command of wealth, who will own a "toy dog" and a "gold mesh bag," but she is not in this particular chorus. The majority are unpromising material, with weary weeks of rehearsing ahead, which will make angles of curves and reduce enthusiasm to a minimum. So the manager is aware how much depends on proper dressing, and no expense is spared. An expert from one of the big department stores, or professional costumers, is sent for, who looks the girls over, taking note of tall girls and short girls, blonde girls and brunette girls, and finally retires, laying mysterious plans. A little later colored plates will be submitted for consideration by the manager, and from these a costume will be chosen for each girl. Then one afternoon while the principals are rehearsing the chorus will be fitted for its gowns. The six or eight chosen for show girls will wear, perhaps, an artistic exaggeration of a mode of the day, unless it is a "period" play, which requires different treatment. The rest will wear each a duplicate of a style decided upon as most generally becoming. Sandwiched in here somewhere comes a shoe-fitting episode, when everyone's feet are measured for shoes, which will be suitable for the costumes.

This may all sound very simple, a mechanism, which has only to be oiled with money, but each tiny short skirt must hang perfectly, each feather and bow be sewed tightly in place, so it cannot possibly be danced off, slippers and stockings must beautifully match, and so on and on 'til one becomes delirious trying to realize how it ever gets done; but it does get done, and well done, as we all can testify, with parasols and corsage bouquets thrown in for good measure.

The costumes for the entire chorus are furnished by the management; also the first set of slippers, stockings, and gloves. The last three articles must be replaced by the girls. Sometimes the play is not a success, and in the midst of the grief a wicked dealer comes in and carries all the beautiful finery off at a ridiculously low price. So you see there is more to it than at first appears, and if you concentrate a moment on this fact, the price of your ticket will seem wonderfully reasonable.

*Bangs.*

LOUISE AICHEL.—Selected by Mr. Cohan from the chorus for the ingenue in Forty-Five Minutes from Broadway, now playing at George M. Cohan's Theatre. Miss Aichel is a brilliant example of the fact that brains and ambition cannot be kept long in the background.

The beautiful satin gown in the illustration is very modern in design, suggesting by its draped waist and lace trimmed, paneled skirt notable features of present-day fashions.

### QUESTIONS ANSWERED.

NANCY.—If you can afford it, a waist matching in color the suit you are going to wear will be more appropriate than a white one for the concert you wish to attend. Chiffon or soft silk of blue, piped with white at arms eyes and wrists with white buttons and shadow lace frills will make a very dressy as well as serviceable afternoon blouse.

JUNE.—You can carry a small pair of scissors quite safely in your valise if you will stick the points deeply into a cork.

E. G.—For mending stockings, if you have mislaid your darning ball, borrow a tiny wine glass and after placing the hole over the mouth of the glass, proceed as usual. Some old-fashioned people prefer this to the regular wooden "egg."

ROSE.—I don't wonder you find shoes and rubbers a nuisance to pack. I have solved the problem in this way: I made a long, narrow bag of cretonne for each pair of shoes I intended packing, ran a piece of tape through a heading at the top, and in this bag found I could then pack them right next to my best waist without fear of soiling it.

ANNE.—It is hard to explain on paper how to trim a hat. A lovely bow for a semi-tailored hat is of wide lace insertion laid over velvet ribbon about an inch wider all around and tied into a long flat bow, without ends; lay this across the turned up brim near the face, and if your hat is of fine straw you will need no other trimming.

T.

*White, N. Y.*

Sallie Fisher and the "So Long, Mary," Chorus from

FORTY-FIVE MINUTES FROM BROADWAY

# SHAKESPEARE AND THE BOX-OFFICE

BY AGNES ELLIOT SCOTT

WITH all deference to the dignity and power of the box-office, without which even the ideals of the theatre would be extinct, I must enter a mild protest at the oft-repeated statement that the plays of Shakespeare are box-office failures to-day. If this were wholly true I should not be in a position to argue in favor of the success that Shakespeare brings to those who present his plays as plays—not as spectacles, or vehicles for personal exploitation.

It has been my fate and my privilege to support in Shakespeare very many times, and it has been an inspiring experience out of which some philosophy of spirit has come.

The box-office status of a Shakespearean heroine is not what it should be, or what it could be, it is said. If this be true, it is not Shakespeare's fault. That we can definitely agree upon. No subsequent play-maker has equaled the depth, the tenderness, the ideality, the passion or the characterization of Shakespeare's men and women. His poetic form never confuses the dramatic appeal, nor does his language need editing for general understanding. About as good a playwright, with as keen a sense of what the stage can do and what acting means as we have, is William Shakespeare. If I were a manager looking for a new play and I knew my Shakespeare, it would be very hard for me (if I were an "artistic" producer, to use the catch phrase of the hour), to find anything as good as any of his plays. If I were exploiting a "star" of undoubted ability I would rather risk my fortunes in the dramatic material of a Shakespeare character than upon any new outcome of modern dramatists.

Where is the modern equal of Shakespeare among the playwrights of the world? The question is easily answered.

The most frequent objection to Shakespeare is that the people of to-day don't care for the poetic form in the theatre, and I, for one, cannot blame them, considering the manner in which that "poetic form" is submitted. The average modern actor in a Shakespearean role is an unhappy consequence of the modern theatrical idea of acting. Not that the actors are not capable, but that, as a rule, they study the lines too superficially. They rush into the breach of a Shakespearean play too hurriedly, just as if Shakespeare were as good a vehicle for quick study as another playwright. That is one of the fatal mistakes for both actor and manager, who venture to give the public any perverted and undigested versions of the world's greatest poet.

Shakespeare is not suited to the "quick study" artist. His plays need the most careful and profound understanding of the lines, the spirit, the feeling of every part. One could almost say that there are no inferior parts in Shakespeare because they are all most difficult, most aspiring, for the actor. It is these hurried, incompetent presentations of a Shakespearean play, as a whole, which we occasionally see that make the public indifferent, if not disgusted with the effort. The result, of course, is that the box-office is neglected and resentful against the poor, inoffensive, wonderful, poet.

The commercial side of the theatrical business must, of course, be attended to. We, who portray grand moments on the stage, have our little moments with creditors who must be satisfied; but it is possible to so commercialize a production as to make it a bargain of remnants in acting that no one cares to see.

It must be admitted that on the stage we are not all equal to Shakespearean roles, but there are a great many more of us than the managers give us credit for who are equal.

The box-office ought to inquire very closely into the artistic character of Shakespearean productions as a whole. It is a bad habit to advertise productions on the stage as if they were a species of theatrical goods wrapped up in shiny tin-foil.

AGNES ELLIOT SCOTT

Shakespeare himself, as far as we can find out, was a modest man. Apparently he did not think of making himself a "star," which it seems to me he might have done very readily. In his own plays at least he would have been a box-office success as a star. But he was opposed to anything but the value of his plays as a whole, as a complete all around artistic production. He had a good knowledge of acting, a splendid sense of drama, and an instinct for what the stage wanted, which has survived the centuries. "The play's the thing," he wrote, even in a period when actors were not so equal to the skill of the players of our own time. I should like to see that line of Shakespeare's written over every box-office in the country. It would be a much more inspiring motto to the public than some of the announcements now made in the electric lights.

The box-office failure of Shakespeare, from my point of view, is due to an irreverent modernized perversion of the great poet's stage ideals, which were conceived in the producing of plays rather than the centralization of interest in one or more characters.

As plays, Shakespeare's are the most complete and effective one can find. They are good "star" plays, to be sure, but much better are they as plays presented by an all round cast of good actors. Almost anyone of Shakespeare's plays contains three, if not more, "star" parts. Even the lesser roles are only too good for the average actor.

In Shakespeare's time the box-office was an insignificant ally to the triumph of his career. His box-office was the good will of distinguished patronage, and, to get it, he wrote plays, not monologues. The public of the Elizabethan days was not more intelligent than the public which will go to see Shakespeare's plays now, and I am almost sure they would have resented a box-office standard then, as they do to-day.

Produce Shakespeare adequately, reverently, with actors who intelligently apply themselves to the value of the play, and Shakespeare would be an artistic and financial possibility in the theatre beyond expectation.

It is a lamentable fact that of all our great producing managers, whose revivals and new productions are the marvel of the theatrical world, there are none who have given any serious effort to the proper producing of Shakespeare, and were it not for the actor-managers, by whom the gospel of the Bard of Avon is carried from ocean to ocean, there would to-day be presented the sorry spectacle of Shakespeare being presented only by the incomplete stock companies in the several cities. That Shakespeare does not spell failure financially is proved by the success which his plays have achieved under the guidance of such sterling actor-managers as Mr. Mantell and Mr. Sothern, and where these artistic creators have been successful, it would be a sorry commentary upon the ability of our standard producers if they, too, could not win financial reward. The truth of the matter is, the cynic who declared them impossible of financial success has been believed without the trouble of an investigation into its truth. Let one tithe of the time and money be spent on organizing a competent Shakespeare company that is now spent in organizing and producing plays of transitory interest only and the reward will be forthcoming.

Agnes Elliot Scott

## BOOK REVIEW

HERALDS OF THE DAWN, a play in eight scenes, by William Watson. Published by John Lane Company, New York, 1912. Price, $1.25.

William Watson's name must have largely influenced the publishers in printing "Heralds of the Dawn," for although it is pleasant enough and easy enough to read, great poetry in any sense it is not. The writer has chosen to cast it arbitrarily in the dramatic form, to which it is absolutely unfitted. Arrangements of scenes, treatment of the speeches and motion of the separate incidents prohibit the presentation of the drama on the stage.

For all that, it might still be stirring literature, but Mr. Watson has subdued the spirit of his theme to a tinkering with metrical effects that even descends into preciosity at times. Such, for example, is the description of the jewels presented to the Queen by the returning warrior Volmar.

Yet in that mosaic work Mr. Watson shows himself more the master of his metier than in broadly swinging lines.

The point of his narrative appears to be that murder quits murder. Volmar had caused the death of Abbo's daughter, and Abbo stabbed Volmar to death. The King swore to avenge his general's assassination, but learning that Abbo had once rescued Prince Hesperus, he pardoned Abbo and committed suicide to atone for breaking his oath. Ragged fringes of plot, consisting of popular commotion led by Brasidas and palace intrigue by a Minister of State, lead nowhere and mean nothing. As play, philosophy and propaganda, "Heralds of the Dawn" is amazingly futile; but as poetry and as a sample of typographical art it is tasteful.

# THE USHER

A PERFORMANCE of Hamlet by Alexander Light was recently reported by the Chicago *Record-Herald* as a hilarious comedy. Probably an actor with such a name could not do otherwise than make light of the melancholy Dane. Beyond a doubt his interpretation of the role has added something new to the history of the tragedy, if the account is to be credited, for stage gore, clattering cutlasses and ill fitting wigs were shed so promiscuously that Hamlet finally died behind a pile of stage property that all but hid him from the view of convulsed spectators. Once again the genius of Shakespeare—or Bacon—is proved, because the role apparently admits as many interpretations as there are actors to attempt it.

♠

A professor in the University of Chicago has ferreted out the amazing discovery that Washington Irving stole the story of "Rip Van Winkle," because eight points of perfect similarity occur between this legend and a narrative in the letters of Desiderius Erasmus, a fifteenth century citizen of Holland. If the learned gentleman would examine the literature of other nations also, he would doubtless discover that it appears elsewhere in even earlier folklore. Washington Irving never claimed to have originated the plot.

♠

In an interview by Hutchins Hapgood, Paul Orleneff remarks: "I believe in pain. I believe in unhappiness. I believe Russian literature has a soul because the Russian people are unhappy." If unhappiness conditions art, we are not likely to see any in America soon, but fortunately happy nations have also been known to produce art as great as the Russian.

♠

Since the return of the Irish Players to Dublin, W. B. Yeats and S. Lenox Robinson have been giving their impressions of American audiences. Mr. Yeats remarks: "The critics—I do not mean the ordinary newspaper critic, who fortunately is not a very influential person; but the men who take a really serious interest—were struck by the space we give to development of character, or as they sometimes unfavorably put it, the want of action. That, by the way, was the complaint made against Sheridan—it was said he gave too much dialogue. Indeed, it is always the criticism as the drama becomes more literary. 'The long exposition' was the phrase that was used—I remember it in a criticism of Birthright—'The crisis came only after long exposition.' In American plays the steam engine begins to puff the moment the curtain rises. The crisis begins in the first remark of the first player, and there is nothing but crisis for the rest of the piece. That means that there is no unfolding of character; the persons are only elements of the crisis—the character is only in the make-up."

Mr. Robinson added: "Our simplicity of staging struck them and the way the company worked together. The fact that they did not 'play to the audience'—that struck them, as it has struck everybody who has compared the Abbey work with that of the professionals on the regular stage. It was noted that the principals did not take the centre of the stage, and that sometimes the leaders in some plays played small parts in others."

♠

Williamsburg, Va., it seems, had a playhouse in 1752, where The Merchant of Venice and Lethe were presented on Sept. 5 by Messrs. Malone, Rigby, Clarkson, Herbert, Singleton, Mynell, Hallam, Master Hallam, Adcock, Mrs. Hallam, and the Misses Hallam and Palmer.

♠

Willis Granger, with The Gamblers, contributed a poem to the December *Ainslee's*. Much of it has the really poetic ring. A few stanzas follow:

I dream through the daytime—a vague, vain dream,
  In my waking, world-worn hours,
Of a country cloistered amongst the clouds
  And veiled in the incense of flowers.

But the clouds have crept over the cottage and coast,
  And the sea floods the face of the skies;
While the nightingale moans to her perishing brood,
  And the rose at the doorway dies.

Oh, ashes and embers of heart and hope,
  And of fires that my frail passion fed,
Sheeted and shrouded, you are mine, ever mine,
  Life has left me alone with my dead.

♠

Who says that art is dead? Here is a professor of music who wants to rent a hall for a musical marathon, limited to fifty consecutive hours. Even Parsifal does not last that long. Whether an audience or a piano could hold out through a fifty-hour contest by competing acolytes might almost be worth testing. Health Commissioner Lederle, however, thought of what the neighbors would say about him and declined to sanction the performance.

♠

Ralph Kellard and Jean Murdoch made such a hit in Syracuse that the enterprising managers of a local Unitarian Church fair invited them to attend that function. As soon as their acceptance was noised abroad, every supper ticket was snapped up by eager purchasers, and a tidy sum was netted for charity.

♠

Dr. Frank Crane spoke his mind freely in the Des Moines *Capital* a few weeks ago. He believes so thoroughly in the stage that he says, "If I were a billionaire I should buy up The Havoc and Peter Pan and The Littlest Rebel, and such thoroughly modern, vital human bits of drama, and send them through the slums and bedraggled districts of the great city, and into the country towns, and charge five and ten cents admission."

Thus he would harness the wide interest in the theatre and make it work for humanity. It is not a bad idea to submit to a benevolent Croesus who wishes to make life happier for those whose purses do not satisfy their cravings for honest, clean amusement. Eventually, too, it might bring as much fame as the distribution of public libraries, although from the nature of the case, he would not be commemorated by so many permanent marble monuments.

From this, Dr. Crane goes on to conclude that every city should have its municipal theatre, its stock company and a minimum admission price. It is a rosy dream, the chief difficulty being that people would want a much better stock company than they could pay for. The ideal municipal theatre belongs to the millenium when "nobody shall work for money and nobody shall work for fame."

Any organized service such as a municipal theatre aims to be, owned by a city or national government, is notoriously a costly investment, because of the comparative rarity of men to operate it honestly and because of the high grade of utility expected from it. Naturally, a man with commercial instincts is far more careful in spending his own money than in spending somebody else's, and he is continually hampered by the frankest criticism from those who see only the externals of the operation. Stock owners usually expect special privileges from the corporation in which their money is invested, and when a whole town owns an institution, every taxpayer feels himself qualified to find fault *ad libitum*.

# THE STAGE BIRTHDAY CALENDAR

MARIE NORDSTROM

**April 10.**

GEORGE ARLISS, whose success in Disraeli at Wallack's Theatre has been one of the most agreeable events of the season.

JEANETTE BEGEARD, who plays French roles inimitably and who has been for some time identified with the cast of The Girl in the Taxi.

HENRY B. STILLMAN, whose ability as a stage-manager has ample chance to display itself in the smooth running performance of Kismet at the Knickerbocker.

WILLIAM LEWERS, who has appeared in the support of Maude Adams upon many occasions, this season being the Blackbird in Chantecler.

LIZZIE CONWAY, now touring the Pacific Coast with Mrs. Leslie Carter, playing the role of Madame Derval in Two Women.

MAUD HOSFORD, who makes quite a good deal of the role of Mrs. Sparkle in The First Lady of the Land, supporting Elsie Ferguson.

MILTON POLLOCK, this season a member of the Western Get-Rich-Quick Wallingford company.

F. NEWTON LINDO, who went abroad to play his original role in the London production of The Pink Lady at the Globe Theatre.

GEORGE D. PARKER, lately seen as leading man of the Garrick Theatre Stock, Salt Lake City.

REGINA WEIL, who appeared last with L'Enfant Prodigue, and is now teaching.

**April 11.**

LINCOLN A. WAGENHALS, of the firm of Wagenhals and Kemper, who have registered another big success in The Greybound.

ELIZABETH FIRTH, who lately returned to England, after scoring a success with Donald Brian in The Siren.

WALTER ALLEN, fine character actor that he is, who lately completed his second season in The Country Boy.

KATHLEEN KERRIGAN, who created Greed in Everywoman and who recently succeeded Mrs. Le Moyne as Truth in the same play.

WILLIAM H. BURTON, who has appeared under Henry B. Harris's management for some time, lately with Robert Edeson in The Cave Man.

LOUISE BLISS, who makes comparatively a small part stand out conspicuously with Kitty Gordon in The Enchantress.

LEONARD BOYNE, than whom England has few better actors, happily recalled here with Marie Tempest in The Marriage of Kitty.

GLADYS BROOKS, now in her second season with Frederic Thompson's Polly of the Circus.

**April 12.**

MARIE NORDSTROM, numbered among the season's most fortunate players, being Fanny Blaine in Bought and Paid For.

TIM MURPHY, who starred on tour the forepart of the season in two new plays, The New Code and The Poor Rich.

ARTHUR HURLEY, long with the Frohman forces, this season stage-manager with Nazimova in The Marionettes.

MADGE VINCENT, who returned to the stage this season after a long absence first in The Wife Hunters, and now with Weber and Fields in Hokey Pokey.

GEORGE D MACQUARRIE, at present leading man of the Stanford and Western Players, at the Colonial Theatre, Elmira, N. Y.

EDWIN HOLT, who has had a very pleasant season of it, being Mark Robertson in The Woman at the Republic Theatre.

MILDRED BEVERLY, seen in Chicago early in the season with Thomas W. Ross in An Everyday Man.

WALTER HOWE, who is playing the role of the Rev. Edward Bertley in The Pigeon at the Little Theatre.

MAUDE WARRILOW, remembered for her work in The Sign of the Cross and sundry Liebler attractions, but who has not acted in recent times.

**April 13.**

TULLY MARSHALL, who was fortunate enough to follow up his two great successes in Paid in Full and The City, with still a third in The Talker.

GEORGE C. TYLER, of the Liebler Company firm, who have introduced to us many distinguished plays and players.

EVANGELINE IRVING, the pretty sister of Isabel, and who appears in vaudeville in the support of her brother-in-law, W. H. Thompson.

JOSEPH W. HERBERT, JR., who shows decided promise in musical plays, this season in the first company of Mutt and Jeff.

ELLALINE TERRISS, the dainty English actress who charmed all so many years ago in Cinderella and His Excellency.

RALPH HARLOW, for some time a member of the Cohan and Harris forces, this season with Raymond Hitchcock in The Red Widow.

WALTER SODERLING, who has appeared for some time with John Drew, this season being stage-manager in the production of A Single Man.

TULLY MARSHALL

**April 14.**

CHARLES CROSBY, lucky actor that he is, now completing his third consecutive season in the first company of The Fortune Hunter.

MADISON SMITH, whom many of us recall years ago with Marie Cahill in Nancy Brown, and who appeared earlier in this season with Fritzi Scheff in The Duchess.

E. ALLEN AYNESWORTH, the English actor who came to America early this past season to appear with Grace George, but who was compelled to return home almost immediately, owing to a severe illness.

**April 15.**

LELAH HALLACK, two seasons leading woman of the Bijou Stock, Pawtucket, R. I., and this season at the Bijou, Woonsocket.

LEAH BATEMAN-HUNTER, remembered at the New Theatre, and who recently played Beatrice in Much Ado About Nothing at special matinees in London.

HARRY C. BRADLEY, for three consecutive seasons seen as Victor in the first company of Madame X.

CLAIBORNE FOSTER, pleasantly remembered in the original production of The Blue Bird, and who is now touring in the second company of Rebecca of Sunnybrook Farm.

EARL BENHAM, many years with the George M. Cohan productions, this season seen as Danny Wheeler in The Little Millionaire.

**April 16.**

MARK SMITH, who has quickly demonstrated his right to bear so illustrious a name, this season being chief comedian with Louise Gunning in The Balkan Princess.

JOHN FLOOD, who for the past year has been identified with the role of Frank Clayton in As a Man Thinks, supporting John Mason.

ROSE WINCOTT, recalled in the original production of The Lion and the Mouse and this season seen at Weber's Theatre in Mrs. Avery.

GEORGE N. PRICE, who for the past two seasons has been identified with the role of the Muffin Man in Pomander Walk.

ANATOLE FRANCE, author of innumerable novels and plays, and whose story of Thais has proven rare dramatic fare both in operatic and dramatic form.

JOHNSON BRISCOE.

# PLAYS OF THE WEEK

### NEW YORK.

*Astor.*—THE GREYHOUND. Good melodrama.
*Belasco.*—DAVID WARFIELD in THE RETURN OF PETER GRIMM. Very popular spiritualism.
*Berkeley Lyceum.*—THE FATHER. Reviewed next week.
*Broadway.*—WEBER AND FIELDS'S JUBILEE. Revival of burlesque.
*Casino.*—BARON TRENCK. Pleasing Viennese musical comedy.
*Century.*—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
*Cohan.*—GEORGE M. COHAN in FORTY-FIVE MINUTES FROM BROADWAY. Successful revival.
*Comedy.*—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
*Criterion.*—LOUIS MANN in ELEVATING A HUSBAND. Domestic drama.
*Daly's.*—LEWIS WALLER in MONSIEUR BEAUCAIRE. Costume romance.
*Empire.*—OLIVER TWIST. Notable all-star revival.
*Fulton.*—WALKER WHITESIDE in TYPHOON. Strong drama.
*Gaiety.*—OFFICER 666. Amusing comedy.
*Globe.*—EDDIE FOY in OVER THE RIVER. Good vaudeville.
*Harris.*—THE TALKER. Original drama excellently played.
*Hippodrome.*—AROUND THE WORLD. Mammoth and effective spectacle.
*Hudson.*—THE RIGHT TO BE HAPPY. Acting better than drama.
*Knickerbocker.*—KISMET. Gorgeous Arabian melodrama.
*Liberty.*—HENRY MILLER in THE RAINBOW. Domestic romance.
*Little.*—THE PIGEON. Delightful fantasy. And SPECIAL MATINEES.
*Lyric.*—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
*Madison Square.*—BARNUM AND BAILEY'S CIRCUS. Greater than ever.
*Maxine Elliott's.*—THE BIRD OF PARADISE. Picturesquely staged and competently acted.
*Moulin Rouge.*—A WINSOME WIDOW. Reviewed next week.
*New Amsterdam.*—THE MAN FROM COOK'S. Well staged frivolity.
*Park.*—THE QUAKER GIRL. Charming English musical comedy.
*Playhouse.*—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
*Republic.*—THE WOMAN. Realistic political melodrama.
*Thirty-ninth Street.*—THE BUTTERFLY ON THE WHEEL. Effective drama, well played.
*Wallack's.*—GEORGE ARLISS in DISRAELI. Interesting historical play.
*Winter Garden.*—Pretentious and effective programme.

### CHICAGO.

*American.*—THE CHOCOLATE SOLDIER. Perennial favorite.
*Blackstone.*—WILLIAM H. CRANE in THE SENATOR KEEPS HOUSE. Domestic comedy.
*Chicago Opera House.*—CHARLOTTE WALKER in THE TRAIL OF THE LONESOME PINE. Romance of Southern mountains.
*Cort.*—READY MONEY. New comedy success.
*Colonial.*—THE PINK LADY. Pretty and tuneful.
*Garrick.*—ROBERT MANTELL in SHAKESPEAREAN REPERTOIRE. Excellent performances.
*Grand Opera House.*—OFFICER 666. Good cast in amusing farce.
*La Salle.*—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
*Lyric.*—DRAMA PLAYERS. Repertoire of modern plays.
*Illinois.*—WHEN IT COMES HOME. New Thomas drama.
*McVicker's.*—THE GAMBLERS. Wall Street drama.
*Olympic.*—THOMAS ROSS in THE ONLY SON. Good play and company.
*Powers.*—JOHN DREW in A SINGLE MAN. Drawing room comedy.
*Princess.*—WITHIN THE LAW. New attraction.
*Studebaker.*—HOLBROOK BLINN in A ROMANCE OF THE UNDERWORLD. Good melodrama.

### PHILADELPHIA.

*Adelphi.*—VALESKA SURATT in THE RED ROSE. Uneven musical comedy.
*Broad.*—NAZIMOVA in THE MARIONETTES. Conventional French comedy.
*Chestnut Street Opera House.*—MISS HELEN OF TROY. Annual production by Mask and Wig Club of U. of P.
*Forrest.*—JULIAN ELTINGE in THE FASCINATING WIDOW. Successful musical comedy.
*Garrick.*—ROSE STAHL in MAGGIE PEPPER. Department store comedy.
*Lyric.*—HANKY PANKY. Spectacular musical comedy.
*Walnut.*—TRIXIE FRIGANZA in THE SWEETEST GIRL IN PARIS. Musical and comic.

### BOSTON.

*Boston.*—THE FARNUMS in THE LITTLEST REBEL. Well staged Civil War drama.
*Colonial.*—DONALD BRIAN in THE SIREN. Popular star in fair attraction.
*Hollis Street.*—BILLIE BURKE in THE RUNAWAY. Popular star and pretty comedy.
*Park.*—THE COUNTRY BOY. Rural and city comedy well contrasted.
*Plymouth.*—ALIAS JIMMY VALENTINE. Popular melodrama.
*Shubert.*—SUMURUN. Oriental pantomime.
*Tremont.*—MARGUERITA SYLVA in GYPSY LOVE. Beautiful music.

## A MILITANT MATINEE.

The Woman Suffrage Party made militantly merry at the Broadway Theatre on the afternoon of April 2, where a benefit was held. Aside from a speech describing the obliquity of Albany politicians and vehemently embellished with applause and hisses at what were considered appropriate cues, the programme consisted of three sketches over which demonstration ran high.

Kiddie, a waif so far as acknowledged authorship is concerned, was staged by Suzanne Sheldon. The hesitancy of the author in claiming Kiddie can be readily understood, as it was a futile affair, designed solely to give Miss Sheldon, who played the leading role, the opportunity to vanquish her pusillanimous antagonist, who was depicted by Malcolm Dunn. No fault can be found with Miss Sheldon's acting, for she has more than a modicum of talent, but Helen Vane deserved all her unhappiness—not only for returning to the stage instead of sharing her husband's misfortunes, but also for conduct that led finally to their divorce. Of course, she was not really guilty, but like a complacent martyr she allowed herself to appear so, in order to annihilate all domestic happiness. With such idiotic parents, it was much better for Kiddie to die. He did. Robert Vivian played the servant.

Lib, dramatized by Anna Moore from a story by Margaret Collier Graham and staged by Charles Jehlinger and the author, was not much better. Lib Sunderland, having borne a child, refused to marry the baby's father, Thad Farnum, who was coerced into proposing by his sire. Nobody can object to her choice, for Thad was a low-browed creature anyway, but Lib herself appeared so sophisticated that nobody could pity her. The pity went rather to the baby and to Lib's mother and sister, who were deeply cut by the circumstances. The acting consisted of Madonna poses by Julie Herne, a well played attempt at forcing reparation by John Doyle, and an amusing burlesque on village beauty by Bertha Morrell. Ida Waterman, Marion Willard, and Robert Harrison impersonated respectively Lib's mother, sister and lover.

The Shaw family—Mary and Bernard—assisted by a cast of well-known Thespians, presented the longest and best number, a satirical discussion of the army and the suffragists as G. B. S. sees them in London. The double barreled moral was elaborately explained: treat soldiers less like machines and women less like angels. This doctrine appeared completely satisfactory to the women present—a rather melancholy fact, since they evidently do not realize how much the ordinary man needs a personified ideal in his daily life. Oswald Yorke as Lord Mitchner, and Alexander Calvert as Mr. Balsquith, delightfully caricatured two English statesmen and indicated their absolute confusion of mind. Lord Mitchner finally proposed to his charwoman, Harriet Otis Dellenbaugh, as a measure of self-defence, while Alexander Calvert carried on a temperamental flirtation with Lady Corinthia, otherwise Olive Wyndham, who extracted great pleasure from imagining every man insanely in love with her. Mary Shaw as Mrs. Banger, the leader of the Anti-Suffragettes, sat on General Sandstorm's head until he gave her that privilege for life, by making her his wife. Miss Shaw, brandishing an enormous pistol, gave extraordinary plausibility to her suggestion that the only way to defeat the militant Suffragettes is to arm the Anti-Suffragettes against them. Mrs. Banger also asserted that every great man in history was a woman in disguise, just as Queen Elizabeth was a man in disguise. Otherwise Napoleon would never have been so cruel to women. Frank Williamson, typifying the demand of the army for civil rights, did a great deal of clever work that was highly appreciated.

Now that the North and South Poles are as accessible as any Summer resort, it seems timely to suggest that the discontented Amazons should retire to one or the other and establish governments to suit themselves. They would be free from interference, because both England and the United States would willingly donate these desirable tracts of land to free themselves from further internecine dissension.

## AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—Priscilla Knowles did a very good piece of acting in the title-role of Leah Kleschna last week at the Academy. James J. Ryan showed distinct improvement as Kleschna and Theodore Friebus was well cast as Paul Sylvain. This week, The Third Degree.

BERKELEY LYCEUM.—Oland and Burt produced The Father, by August Strindberg, last night at the Berkeley Lyceum. In the cast were Warner Oland, Rosalind Ivan, Helen Pullman, Robert Kegerreis, Harry Dodd, Louise Dempsey, Frederick Burt, and Joseph Boardman.

GEORGE M. COHAN'S.—Blanche Ring will present The Wall Street Girl next Monday night. George M. Cohan closes this week.

GRAND OPERA HOUSE.—Montgomery and Stone returned to town Monday for a week's engagement at the West End in their three-year-old success, The Old Town.

MOULIN ROUGE.—Under the direction of F. Ziegfeld, Jr., the Moulin Rouge, formerly the New York Theatre, will be dedicated to-morrow evening. The policy will be similar to that at George Edwardes's Gaiety Theatre, London. In the initial offering Emmy Wehlen is featured in A Winsome Widow. The work, which has been staged by Julian Mitchell, is based on Hoyt's A Trip to Chinatown, with music by Raymond Hubbell. Among the other players are Charles J. Ross, Harry Conor, Frank Tinney, Harry Kelly, Dallas Welford, Elizabeth Brice, Charles King, Kathleen Clifford, Ida Adams, Mae West, Sidney Jarvis, Ethel Kelly, Nana, the Dolly Twins, Hilarion and Rosalie Caballos, Jack Clifford, and Irene Weston. Sunday concerts are to be given at the Moulin Rouge, the first one being scheduled for April 14.

METROPOLIS.—Cecil Spooner and her company presented Thelma last week in a thoroughly adequate manner. Philip Leigh, Howard Lang, Gertrude Maitland, Retta Villers, and Miss Spooner were distinguished as usual. This week, Zaza; next, The Deep Purple.

MANHATTAN OPERA HOUSE.—Emma Trentini is closing her season in Naughty Marietta this week at the Manhattan Opera House.

PROSPECT.—The stock company last week performed Seven Days with zest. Paul McAllister and Harmon MacGregor appeared to great advantage as James Wilson and Dal Brown, and Miss Timmons was, as usual, delightful. This week, The Lion and the Mouse.

WEST END.—Naughty Marietta was an attractive bill at the West End last week. Mlle. Emma Trentini's beautiful voice and clever acting did much to make this comic opera successful. William Welp as Silas Slick, and Harriet Marlotte as Lizette were excellent. Thornton Urquhart sang "I am Falling in Love with Someone" and received many encores for his fine rendition of this number. This week, Everywoman.

## CHILD ACTORS IN OKLAHOMA.

Manager H. J. Moore, of the Overholser Theatre, Oklahoma City, Okla., was arrested on March 29 on a charge of violation of the Child Labor Law, and is out on $500 bonds. The arrest of Mr. Moore was under complaint from the State Labor Department, and charges that he allowed two children, Audrey Ridgeway and Mae Macomber, eight and ten years of age, to appear in The Real Thing, in which Henrietta Crosman starred at the Overholser. It is said that the case will be made a test suit and taken to the highest court in order to obtain a final ruling on the statute. There is no controversy over the facts, and Mr. Moore will make no defense in the county court, desiring a conviction in order to appeal to the Criminal Court of Appeals.

Manager C. P. Anderson, of the Wigwam Theatre, Muskogee, Okla.; Manager William M. Hinton, of the Hinton Theatre, in the same place, and J. M. Yale, business-manager for Miss Crosman, were fined on the same day on a like charge. The State law forbids performances by actresses under sixteen years of age. It was alleged that chorus girls of less than sixteen years had been employed at the Wigwam. As if any chorus girls were over sixteen!

## BELASCO WANTS YOUNG ACTORS.

David Belasco has advertised in the daily papers for "well educated, ambitious young men desirous of entering the theatrical profession." Such are requested to write to Mr. Belasco, 115 West Forty-fifth Street, enclosing photograph, and it is added that "those averse to hard work need not apply." The manager, in an interview, declared that he finds increasing difficulty in securing competent, intelligent, earnest young men for his companies. He intends to establish a free school of acting for men which he will personally supervise, and in which the aspirants are to be thoroughly instructed in all departments of stage work. Apparently Mr. Belasco is satisfied with the present supply of admirable young actresses.

## DRAMATISTS ELECT OFFICERS.

The annual meeting of the Society of American Dramatists and Composers was held on April 1, when the following officers were elected: Augustus Thomas, president; Mrs. Martha Morton Conheim, vice-president; Charles Klein, secretary, and Harry P. Mawson, treasurer. The Board of Directors are Victor Herbert, George Broadhurst, J. I. C. Clarke, Rida Johnson Young, and Rachel Crothers. Among the new active members are Walter Damrosch, Joseph Medill Patterson, Augustin MacHugh, Reginald De Koven, and Charles Kenyon.

## BAUER RECITAL.

Harold Bauer's piano recital at Carnegie Hall on April 6 was a performance on an elevated scale such as one rarely hears. The pianist gave a reading of Schumann's "Sonata in F Sharp Minor," which was notable for supreme musicianship and resourcefulness. The playing of the Cesar Franck "Prelude Fugue and Variations for Organ," transcribed for piano by Mr. Bauer, was noble, as was that of Mendelssohn's "Prelude and Fugue in E Minor." Other numbers performed with flawlessness, and fine appreciation of their demands, were the Bach "Suite in G Minor," Ravel's "Ondine," Debussey's "Children's Corner," Chopin's "Polonaise in E Flat Minor" and "Barcarolle." The programme was unusual and uplifting.

# PERSONAL

**Morosco.**—When The Bird of Paradise closes on April 20 at the West End Theatre, Oliver Morosco's first New York production will go down in stage history as a success. Mr. Morosco has given New York a true picture of how plays are produced in California. His labors during the Summer will keep him in Los Angeles, where he will again manage his admirable stock company, and make many new productions of plays which he will test before an audience for the first time. Among the players he has engaged for his organization is Laurette Taylor, whose career is one of the richest in promise of our young actresses.

**Scott.**—Agnes Elliot Scott was born in England and made her first appearance on the stage at the Savoy Theatre, when D'Oyley Carte was producing the operas of Sir William Gilbert and Sir Arthur Sullivan. Miss Scott was a contralto in the company for several seasons, after which she joined the Ben Greet Players. She next appeared with Charles Dalton in The Sign of the Cross. She subsequently played in the same drama in America for several seasons. In 1904 she replaced Miss Matthison as leading woman with Ben Greet, and toured with him until 1907, when she joined the Robert Mantell forces. Since then she has appeared continually with Mr. Mantell, appearing in the leading feminine roles since the death, last Fall, of Marie Booth Russell. She will be in Ian Maclaren's company of University Players during the Summer. Miss Scott will originate the role of Delilah in Milton's Samson Agonistes when Mr. Maclaren gives the drama its first American production.

**Beecher.**—Janet Beecher is continuing the unusual work which she originated in David Belasco's The Concert, and if the production repeats the usual Belasco programme by filling out three years of prosperity, Miss Beecher will be in the play for another year.

## TWO MORE NEW YORK THEATRES.

Lee Shubert and Winthrop Ames announce that they have acquired the plot extending from West Forty-fourth to Forty-fifth Streets, back of the Hotel Astor, where it had been planned to erect the new New Theatre. They will build two new small theatres, similar to the Maxine Elliott, one to be directed by each of the gentlemen named, at a cost of about $700,000. A private thoroughfare will be opened from street to street for the convenience of patrons. The structures, it is expected, will be in readiness for opening early in October.

## MADAME SIMONE VISITS COURTS.

Madame Simone will sail for Europe on April 13. Before sailing away she has enjoyed a brief vacation in this city and, in company with Mr. and Mrs. Owen Johnson, visited the Morrisania Police Court and the Jefferson Market Night Court, where she was privileged to sit beside the magistrates and to see how justice is administered in New York.

OLIVER MOROSCO

## GOSSIP.

Margaret Anglin denies the report that she would be seen next season in classical repertoire with Robert B. Mantell. She will appear in a new play by Edward Sheldon.

Mr. and Mrs. Charles J. Ross (Mabel Fenton) celebrated the twenty-fifth anniversary of their wedding on Feb. 12 by reappearing in vaudeville at the Victoria Theatre.

J. M. Barrie has promised to deliver a new playlet to Charles Frohman each year in future. Maude Adams will be seen in one of these after her next New York engagement in Chantecler.

Sir Joseph Lyons, London hotel and restaurant proprietor, has written a vaudeville sketch, The Wild West, which has been shown in England.

Marion Fairfax, author of The Talker, was the honored guest of the Dixie Club, at a dinner at the Hotel Astor, on Feb. 15.

## MADAME JOMELLI'S CONCERT.

Madame Jeanne Jomelli, assisted by Paulo Gruppe, gave an extremely delightful concert in Carnegie Hall on April 4. Clarity, smoothness, and precision are the dominant elements of her voice, particularly fitting it to Mozart's "Wiegenlied" and S. De Lange's "Netherland Slumber Song." She floated through the final phrases of these like a rose petal on a perfumed breeze. Madame Jomelli has dramatic understanding also which she displayed in her own setting of "J'ai Pleuré en Rêve," and MacFayden's "Inter Nos," although the latter is not exactly the sort of thing that lends itself readily to musical setting. In descriptive pieces, such as "The Smith" and "The Minuet," the singer showed playful ease, and she further exhibited her versatility in such diverse numbers as Duparc's "Etegie" and Wolf-Ferrari's "Quando ti Vidi." "The Song of the Seasons" and "The Song of the Shirt" were the least interesting of her varied programme.

Paulo Gruppe has a considerable European reputation, and doubtless deserves it as a technician, for he chose numbers that showed more his mastery of the cello than his own spirit. His audience, however, appeared to be technical enough to appreciate him, for they demanded encores for Boellmann's "Variations Symphoniques," Popper's "Herbstblume," and Saint-Saens's "Allegro Appassionata." To his final encore, an unpretentious piece musically, he gave more personality than to any of the other numbers.

The accompanists were Harold Osborn Smith, who deserves particular commendation, and Charles Gilbert Spross.

## MR. AND MRS. CLARKE IN SOUTHERN SEAS

Harry Corson Clarke and Margaret Dale Owen finished a very successful season at Honolulu and sailed for Australia on March 27. Mr. and Mrs. Clarke broke records in Hawaii, playing four weeks at the Royal Hawaiian Opera House, Honolulu; nine nights at Hilo, a week at Wailuku, opening new theatres at Paia, Maui, and Lahaina to packed business. Then they were headlined at the new Liberty Theatre for a week in vaudeville and brought their Hawaiian season to a close by playing a sketch for the soldiers at Schofield Barracks, thirty miles from Honolulu.

## CHILDREN IN DISRAELI.

The performance of Disraeli by stage children is announced for Thursday afternoon, April 25, at Wallack's Theatre, and rehearsals began at the Century Theatre last week. George Tobin will be the youthful exponent of the title-role, while Hazel Tunney will be the Clarissa. Others in the cast are Sydney Ray Melvin, Ruth Wells, Edward McComber, Genevieve Tobin, Thomas Carnahan, Helen Chieffo, Daniel Burns, Dorothy Vernon Wolfe, Madeleine Chieffo, Richard Nagle, David Ross, Albert Melvin, Lauren Pullman, Patrick Ross, and Arnold Lesser.

White, N. Y. Frederick Bock Henry Hall Gladys Hulette Alice Brady Carl Sauermann Marie Pavey

SCENE FROM LITTLE WOMEN

# THE MATINEE GIRL

A SLICE OF LIFE afforded us the spectacle of the Barrymores, brother and sister, playing the role of husband and wife, but Douglas J. Wood, who is playing Whispering Alex in The Greyhound, is the only actor, aside from John W. Kellerd in Oedipus Rex, whom I recall, who has played the role of husband to his own mother. This occurred in The White Horse Tavern during Daniel Frohman's production of that comedy. The young actor portrayed a young husband when the honeymoon was at its zenith, and to whom every consideration, except his young wife, was "quite immaterial." After the opening night at Montreal the actress who was playing the wife became ill, and since there was no understudy, the company faced the probability of having to close.

"Pardon me. My mother might be able to help you out," suggested the young actor.

"Who is your mother?" The stage-manager's accents were hopeless.

"Ida Jeffreys Goodfriend."

"The famous quick study? Well, I guess yes." Hope lighted its torch once more behind the managerial features.

"To keep the theatre open. Certainly. Give me the part." Mrs. Goodfriend gently, but firmly, took the script from the stage-manager's hand. "Send me a towel and a pitcher of ice," she said to her son. "Call in an hour for a rehearsal."

That evening the actors in the company saw a mother playing her son's bride, a sight which they enjoyed for a week, until the original stage bride recovered her health.

*Moffett, Chicago.*

RUTH CHATTERTON

Ruth Chatterton, beside charming audiences with her natural acting in The Rainbow, has proven an aid to science. She is living proof that the matinee girl germ may remain in her system after a girl has gone on the stage and has an army of matinee maid followers of her own.

"The first actress I fell in love with was Julia Dean," said Miss Chatterton, "and I love her as much as ever. I run away to see Bought and Paid For every time I can."

Miss Chatterton is as zealously safeguarded by vigilant chaperon as is Frances Starr by her sister, Mrs. Gladwell. A fine looking blonde, bearing a family resemblance to the eighteen-year-old actress, accompanies her to and from the theatre, and helps her to dress. Moreover, she admonishes her when the ingenue's language grows somewhat extravagant. Miss Chatterton addresses this comely shadow as Tillie, from which I deduced that she is the ingenue's older sister, an impression which Miss Ruth quickly corrected with: "No, she's my mother, but I like to use her first name."

"Business is good and all is well, except for the coal strike, which is not what the doctor ordered. Unless some unforeseen misfortune occurs we will probably run here until the middle of June," is Violet Rand's concise report of the success of The Easiest Way, in London. Miss Rand is playing Annie, the acquisitive colored maid.

Wright Huntington tells a story of the willingness to oblige a waiter whom he met on a Western tour. The company, going into a one-night stand hotel for supper after the play, looked ruefully over a fly autographed menu.

"I think I will have some fruit," said the leading woman, with a homesick tremolo in her voice. "Have you any grape fruit?"

"No, madame," was the reply, "but we have grape nuts."

If Georgia Woodthorpe repeated the list of great names with which hers has been associated in theatre programmes it would be the most amazing roll-call of fame ever uttered by a truthful actor.

She played with Ristori, with Fechter, with Adelaide Neilson, with Helena Modjeska, and Clara Morris. She was in a Shakespearean company that included Edwin Booth, Lawrence Barrett, and J. B. McCullough.

David Warfield is buying fishing tackle and listening with unsimulated interest to tall stories told by reminiscent Isak Waltons at the Lambs. For he has determined to spend his vacation wandering about Canada and among the Thousand Islands seeking finny spoils.

Zeffie Tilbury met victory and disaster in one brief day. She secured an engagement with Liebler and Company in Edwin Milton Royle's play, Justification, which will open next week, and the fox terrier, "Daughter," which was the pride of her household, of herself, and husband. Stage-Manager Woodthorpe, of the W. H. Crane company, was run over by an automobile. Wherefore, Miss Tilbury began rehearsals with mixed feelings and an excusable display of temperament.

An admirer of the Nash girls, Florence and Mary, daughters of Phil, offers to wager that no two sisters ever made the same swift progress successward in five years. I won't take him. No one exceeds this writer in admiration of the telephone operator in The Women and the new woman in William De Mille's sketch.

This contribution comes to me from Fredericka Demores:

THE BALLAD OF ONE NIGHT STANDS

(*With Apologies to Reading Gaol*)

All actors do the thing we hate.
That's why we take the road.
Some do it with a smile because they think it hides the goad.
Some go with curses, some with groans,
While some seem bright and gay.
But I never yet saw men who looked
So wistfully toward Broadway.
We smirk and smile, try to beguile

The boobs within the tanks.
Yet every day we hope and pray
For freedom from the ranks.

We lose our sleep. We rave and weep,
Grow old and wan and gray
In one night stands in Western lands,
But our hearts cling to Broadway.

I troop with other souls in pain
Who stagger 'neath the load.
And every day I hear them say,
"It's my last year on the road."

But still each year will find us here.
To you it may seem funny.
But the reason why we loop the loop
Is because we need the money.

Of children related through a parent to the stage there's Lillian Albertson's sturdy, sunny-haired little son. Two-year-old Adolph has lived two years, and in the living has developed his faculty of observation. He was taken to the theatre to see The Talker. He recognized his mother at once and called to her across the intervening space, sighing when he saw her weep. He scorned any insinuations that he might be sleepy, and that he had followed the unfolding of the play was proven by his greeting to Tully Marshall. When the baby appeared behind the wings he gravely saluted the actor, repeating one of Mr. Marshall's lines:

"Big chief-afraid-of-his wife."

"What do you do between whiles of acting?" I inquired of stately Nance O'Neill, whom we haven't seen since her Odette in The Lily.

"Hope and pray, read French plays and muse on the supreme joy of activity," was the answer, accompanied by a wistful glance of the tragic O'Neill eyes.

Ada Lewis says her make-up in the burlesque of Bunty is the most difficult and the most fascinating in her career. "The first time I tried making up that spinster I said I couldn't do it," she says in retrospect. "I stopped and cried for a couple of hours. I had made myself look like George Arliss."

The ponies, those six lively dancers in the Weber-Fields aggregation, are setting a comedy pace for the actual comedians of the company. The young dancers have in their dressing-room a contrivance by which a small flag is hoisted every time anyone tells a weak, or an old, joke. The flag is usually up.

A detective appeared at a matinee making inquiry for a little girl who had run away and was believed to have joined a theatrical company.

"Haven't noticed any stranger, have you?" the ponies asked each other. "What did she look like?"

"She's a natural blonde."

A lanky youth engaged at the Broadway as a scene shifter is topped by a shock of tow-colored hair. One of the ponies, seeing him sauntering through the corridor, called: "There's a man at the stage door who wants to see you." The lanky one accosted the detective with loud voiced results: "What did you send that fellow to the detective for?" peevishly demanded the neurasthenic stage-manager.

"Because he's the only natural blonde around here," retorted the lead pony.

"I do begin to feel such a roadster," is the plaint in a letter received from a young star. "I'm the newest model, light gray with blue trimmings. One almost hates New York for loving it so."

George M. Cohan says the best Cohan line emanated not from him, but from his small daughter, Mary Agnes. Mary Agnes, who is a thoughtful young person of two years, went for a week-end with her grandmother, Mrs. Jerry Cohan, to the family rest cure, the country home at Monroe, Orange County, N. Y.

Mrs. Cohan took her granddaughter on a walk through the woods. They stopped to look at the Cohan herd of registered cows. The cows expressed their content with the state in which they found themselves by the usual placid munching.

Miss Mary Agnes regarded them with interest. "What are you thinking, Dolly?" asked her grandmother.

"O dess thinkin', Dranma."

"But thinking what, dear?"

"Wondering who buys the moomoos their chewing dum."

W. E. Anson, the actor yielded us by old England for our New Theatre experiment, is making a deserved good impression in The Witness for the Defense. He is the only man I recall of whom one may say in truth, "his face is his fortune." Mr. Anson makes his lean, pensive features and dark, eloquent eyes do most of his talking, and fluent talking it is.

Lydia Thompson's unpublished memoirs contain the story of a British beauty, who, seeing Niagara Falls for the first time, exclaimed:

"My word, ain't it cunnin'!"

Also I find in their minglings of the light and shade of life this: "Lester Wallack always had a joke against me about a red velvet belt that I happened to be wearing one Sunday in Boston when he and E. A. Sothern called to see me. They vied with each other in telling me funny anecdotes. Whenever I would give an extra hearty laugh the gold fastenings, being soft, would give way and off would go the belt. I don't know how many times that belt flew open. The next day they sent me a great big cable chain, with the hope that I would wear it instead of the red belt the next time they called. A postscript from Lester Wallack said that he was deep in the throes of authorship, for which I had given him the inspiration.

"I am writing a thrilling drama," said he. "I shall call it The Busted Belt, or The Blood Red Band of the Beauteous Britisher.

THE MATINEE GIRL.

# REFLECTIONS

Philip J. Fisher will soon present in vaudeville Jefferson De Angelis, Alice Fischer, and William K. Harcourt, and he has made arrangements with Gustave Frohman to exploit in vaudeville several Broadway stars.

Redfern sued Henry M. Ward, lawyer, on April 3 for $964.60 for clothing supplied to Frances Demarest. Mr. Ward alleges that he did not guarantee to pay for Miss Demarest's wardrobe and, even if he did 'twas not in writing and therefore he is not liable.

William A. Brady and the Shuberts promise that their forthcoming revival of Patience will be followed by a production of The Pirates of Penzance by the same company.

May Yohe, now in vaudeville, sold sundry effects at auction in this city on April 3. They were mostly gifts of her whilom husband, Lord Francis Hope. David Belasco, William Collier, and Al. Joison were among the buyers.

When Ian MacLaren appears as Hamlet at a special Wallack's Theatre matinee, April 23, his support will include Viola Knott, Grace Griswold, Frank Woolfe, St. Clair Bayfield, Alfred Grey, Herschel Mayhall, Roy Merrill, Lewis Broughton, Reginald Dane, Douglas Ross, Rutherford Herman, Mervyn Rentoul, and William Lorens.

Walter Hubbell is to play Aguila, the royal slave, at the Lyceum Theatre, Brooklyn, during the week of April 15.

Robert Eberle, manager of Passers-By, was taken ill at South Bend, Ind., on March 28 and removed to St. Joseph's Hospital in that city. He is suffering with heart trouble, but is improving and may be able to leave soon. Mr. Eberle is seventy-one years of age and has been prominently identified with Frohman attractions for years. Maude Adams went from Milwaukee where she was playing, to visit Mr. Eberle at the hospital on March 31.

Ethel Van Waldron, Elizabeth Dunn, Dorothy Hildreth, and Frederick Wallace are appearing in vaudeville in John Stokes's satire, The Leap Year Girls.

Paul Byron was elected a member of the Green Room Club last week.

Harry Houdini, shackled, handcuffed and bound, jumped from a boat into the Harlem River on April 3 and came to the surface in less than a minute free of his bonds. He was playing at the Bronx Theatre.

John Philip Sousa, Jr., to whom his father transferred a claim for $17,602 against Thomas Quinlan, sued on April 3 for that amount. It is alleged to be due on account of the tour of Sousa's Band in Africa, Australia, and New Zealand, which tour was booked by the defendant.

Henry B. Harris is expected to arrive in New York on April 20 after his journey to Algiers, Morocco and Tunis.

In Cincinnati soon Helen Ware will try a new play, The Child Wife, by Elmer Harris.

Anita Smith, upon returning to her room in Thirty-ninth Street on April 3, found a burglar packing up her belongings. He fled and she gave chase. The rascal had a chance to escape, but ran into a policeman and was incarcerated.

Michael Willis, formerly an elephant trainer, came all the way from Wilkes-Barre, Pa., on April 3 to see the Barnum and Bailey Show. He is now steward of the Wilkes-Barre Press Club.

Charles Frohman sailed for Europe on April 3. He will meet William Gillette on the other side and discuss the possibilities of a permanent stock company in New York.

Theodore Roberts was the headliner at the New Columbia, St. Louis, during the week of March 17.

Carl Hemmans, of Kitty Gordon's orchestra, fatally shot two men in Montreal on March 31. They got into his room by mistake, looking for another man who had insulted a woman. Hemmans was arrested.

Giuseppe Gandenzi sued Liebler and Co. last week for $7,100, alleged to be due under a contract by which he came from Italy to sing in Mascagni's opera, Ysobel, which the managers did not produce here. Gandenzi won the case.

A tablet was unveiled on March 25 in San Francisco to commemorate the occasion when on Christmas Eve, 1910, Luisa Tetrazzini sang in the streets to more than 100,000 persons in the city where she became famous. The diva was present at the unveiling, being escorted by Mayor Rolph.

Alma, Where Do You Live? was ingeniously advertised in the Bellingham, Wash., *Herald*, by printing an announcement in red over the black ink on the front news page of the paper.

Earle Remington has burst into song with a poetic effusion about the old timers' festival held at Syracuse, N. Y., March 25-30. It is dedicated to J. Johnson, boniface of the Hotel Manhattan in Syracuse, who, if the verses are to be believed, sets a mighty good table.

The Shuberts have established a branch box office at the Thirty-third street terminals of the Hudson tunnels.

The New York Theatre Club met at the Hotel Astor on April 2, President Henrietta Lazarus in the chair. They voted unqualified indorsement of The Bird of Paradise. Guy Bates Post, Laurette Taylor, Christine Norman, and Louis Stone were guests.

James K. Hackett lately sued W. A. Brady for non-fulfillment of a contract made in 1910, whereby the plaintiff was to be paid $5,000 a year. The defendant argues that the plaintiff did not wait for an opening, but went out under another management. Nevertheless Mr. Hackett was awarded the full amount.

Mr. and Mrs. Edward J. Bowes (Margaret Illington) spent last week in town, transacting important business and doing Easter shopping. This week, under her husband's management, Miss Illington begins a Western tour in Kindling that will continue until July.

The statement that Montague Glass had rejected Charles Klein's stage version of the former's Potash and Perlmutter stories is denied. Mr. Klein says he has made no version of these stories. "I did purchase an option from Mr. Glass to dramatize his book," says Mr. Klein, "but was compelled to relinquish the idea, as my time was taken up with my own plays."

Alfred H. Motley, Jr., and Clark A. Miller were arrested in London on April 2, charged with having obtained $100,000 by fraud from William Ottman, John Omwake, and James M. Hutton, of the United States Lithographing Company, and the J. Ottman Lithographic Company. The accused men collected the money for an alleged new process in lithography, the secret of which they never revealed, and which is now claimed to have been a myth.

Mary Cecil has published a booklet of verses entitled "Why I Left the Stage and Went Upon a Farm, and Other Merry Broadway Lays." It has some clever illustrations by Ryan Walker.

Hattie Delaro Barnes is in a New York hospital to undergo a serious operation.

Harriet Worthington has been substituted as leading woman of the Norman Hackett stock company, as Eleanor Montell, has been obliged to cancel her contract on account of illness.

Frank Oakes Rose has been seriously ill in St. Mary's Hospital, Saginaw, Mich., but is now convalescent, and will once again resume his position as general stage director for the Pains during the Summer. The new spectacle will be Montezuma, or The Conquest of Mexico.

Earle Mitchell, who for the past two years has been playing Jimmie Jincks with the Western Baby Mine company, has been transferred to the principal company, in which Marguerite Clarke is featured.

Charles Frohman's first production next season will be John Mason in the new Henry Bernstein play, The Attack. Mr. Mason will play the role of the French senator originated in France by Lucien Guitry.

Emma Trentini will sail on April 17 for London, where she will sing in Oscar Hammerstein's Spring season of grand opera.

The Triangle Club of Princeton University will present Main Street, their 1912 musical comedy, at the Hotel Astor on April 20.

Wilton Lackaye's vaudeville debut will occur at the Victoria Theatre on April 22 in Hall McAllister's playlet, Quits.

The annual meeting of the Actors' Fund of America will be held at the Gaiety Theatre on April 14, at two p. m., when officers will be elected for the ensuing year. Daniel Frohman is arranging for fund benefits in Chicago on April 19, in Boston on April 25, and in Philadelphia in May.

Robert Hilliard successfully tried out in Chicago recently the new play, The River of Chance and Change, by himself, W. A. Tremayne and Edward Peple. Alphonz Ethier was cast for the part Mr. Hilliard will later play, so that the latter might be a spectator and judge of the work. The play will be presented by Mr. Hilliard in Philadelphia on April 22, under a new title, The Avalanche.

Margaret Mayo, Mrs. Vance Thompson, and Mrs. Lena Baker, visiting Paris, are all writing new plays in that city.

Women performers with the circus at Madison Square Garden have formed the Barnum and Bailey Woman Suffrage Association. Zella Florence is president, Kate Sandwina vice-president, Jennie Silcon secretary, and Mrs. Rose Wallace treasurer.

Shakespeare's Troilus and Cressida has been successfully revived at the Paris Odéon.

Lewis Waller is now occupying the late Augustin Daly's old office at Daly's Theatre.

The Sumurun company playing in Philadelphia, were guests at the Winter Garden on March 26.

Betty Krotel, daughter of Magistrate Paul Krotel, has joined The Spring Maid to understudy Christie Macdonald.

Mabel Taliaferro will make her local vaudeville debut at the Victoria Theatre on April 22 in Edward Peple's playlet, Taken on Credit.

The *Woman's Home Companion* for May and June will contain an illustrated descriptive consideration of Little Women, the play made from Louisa M. Alcott's celebrated novel.

Robert Mantell remarks that if Shakespeare spells ruin there is something the matter with the dictionary, inasmuch as his tour in classic repertoire this season already shows a profit of $62,000. In the vigorous young cities of Western Canada the top price of admission was $3, and $2,000 houses were the rule.

Bunty Pulls the Strings may remain in New York through the Summer.

Blanche Hamilton Fox, after narrowly escaping death in a railway accident in Mexico, where she sang in opera, is resting at Santa Monica, Cal.

The Musicians' Mutual Benefit Association of St. Louis has decided that musicians' salaries in that city must be increased by May 1. The high cost of living is the cause for the proposed raise.

Another Dickens production soon to be shown is Augustus Thomas's one-act play, The Holly Tree Inn, with little Vivian Morrison as Master Harry.

The Educational Players will present The Mystery of Time, by Florence Farr, a scene from Twelfth Night, and Sudermann's The Far Away Princess, at Carnegie Lyceum on April 27, under direction of Emma Sheridan Fry.

Samuel Kats on March 25 purchased the Orpheum Theatre, Newark, N. J., from William Lehman. The price is said to have been $160,000.

At a meeting on March 25, it was decided to dissolve the old Madison Square Garden Company, the new owners, the F. & D. Company, taking possession.

Pilar Morin will present L'Enfant Prodigue at the Pabst Theatre, Milwaukee, Wis., on April 22, and later in Chicago.

Florence Fisher of The Typhoon was operated upon for appendicitis by her uncle, Dr. J. N. Fisher, at St. Agnes's Hospital, Philadelphia, on March 25. She hopes to resume her part within a month. Meanwhile it is played by Amy Summers.

Theatres patterned after the New York Winter Garden are promised for Philadelphia, Boston and Chicago. In the last named city it is planned to remodel the American Music Hall for the purpose.

Mildred Berger (Mildred Manners) is reported as engaged to marry Albert H. Combs, son of a Wall Street broker.

A special matinee of The Terrible Meek was given for clergymen at the Little Theatre at noon on March 28.

Victor Herbert's Orchestra of fifty began a concert tour on April 8.

R. A. Roberts arrived from England on March 28 to present his sketch, Dick Turpin, on the Percy G. Williams circuit.

Lillian Lorraine announced recently her marriage to Frederick Gresheimer of Chicago, in Jersey City N. J., on March 25. On March 27, Miss Lorraine retired from the cast of Over the River, her part being played since by Mae Busch.

The Bobbs-Merrill Company has engaged Edith Ellis to dramatize Henry Russell Miller's novel, "The Man Higher Up."

Within twenty-four hours after the recent wholesale killing by the Aliens in Virginia two scenarios of plays based on the incident were received by Manager Henry B. Harris. One author wrote that, if his scenario was acceptable, he could submit the complete play in a week.

Lewis Waller gave an invitation performance of Monsieur Beaucaire on Sunday, March 31, for the profession.

William S. Lyons of The Greyhound, and Ethyll Capel, of Albany, N. Y., were married in this city on March 28.

Mlle. Bordoni, of La Cigale, Paris, will appear at the Winter Garden here next season.

Frances H. Farr, formerly with Anna Held, was married to Paul L. Stanton, manager of the Anderson Ind., Canning Company, in that city, on March 28. Mrs. Stanton expects to appear in opera in London next season.

Governor West of Oregon, has built a theatre in the State Prison, where motion pictures are shown twice a week, interspersed with vaudeville acts by the convicts.

The Lady from Abroad, a new musical comedy, was enacted at Harmanus Bleecker Hall, Albany, on March 18, with Magda Dahl, Carlotta St. Elmo, Mary Ambrose, Harry Short, Richard Carroll, Claude Lightner, Herman Berg, Edward Conrad, and William McLoughlin.

Tyrone Power was invited to address the People's Church, Cincinnati, on March 31, his subject being "The Drama and Its Relation to the Church."

Diplomats and society folk were seen recently at the Playhouse Club, Washington, D. C., in two plays—Le Coeur a ses Raisons and His Secretary, the latter written by Mrs. Albert Burleson, wife of the Texas Congressman. The players were Viscountess Benoist d'Azy, Mrs. Preston Gibson, Mons. Maugras, Count Csekonics, Mr. de Bach, Mrs. Maud Howell Smith, and James Weston. His Secretary was staged by John M. Kirby, while the French play had for managers Viscountess d'Azy, Marquis Cusani, and Countess Moltke.

Leo Mara was removed to Bellevue Hospital on March 29 for observation. His mind was believed to have been affected by the suicide of his friend, Max Freeman.

Mrs. Raymon Moore brought suit in this city on March 29 for a divorce from her husband, who is now singing in vaudeville.

Pearl Tangley, mental marvel, will forsake vaudeville for a time and join with Dr. Herbert L. Flint, mesmerist, opening near Chicago late in April. Charles E. Welsh has been selected as manager.

Charles N. Lum was granted a decree of absolute divorce from Louise Lum at Columbus, O., on March 27.

Five Hundred Years Ago, the short play by Charles Henry Meltzer, recently produced in vaudeville, is a dramatization of Robert Louis Stevenson's short story, "The Sire de Maletroit's Door."

Disraeli is to be introduced to Italy and Germany. George C. Tyler, managing director of Liebler and Co., now in London, has been in conference with Louis N. Parker, the author, and Ruggiero Garavaglia is to play Disraeli in Italy.

Jessie L. Gaynor's cantata, Snow White and the Seven Dwarfs, will be presented at the Kansas City, Mo., Stadium May 23-25 with a cast of seven hundred persons, under direction of Laura V. Lull.

Irving Harris, a Little Rock, Ark., amateur, has gone into vaudeville in his own sketch, The Stock Actor.

Alice Lloyd and her company rested during Holy Week at Coronado, Cal., resuming work at Los Angeles on Easter Monday.

The Rev. Dr. W. M. Guthrie, rector of St. Mark's in the Bowery, proposes to hire a nearby hall and there present such plays as may uplift the Hungarians, Italians, Germans and Hebrews of the neighborhood.

Julia Sanderson will bloom as a star in The Sunshine Girl.

A golf club has been formed in The Siren company. The experts on the links are Donald Brian, Frank Moulan, Will West, Alan Mudie, Cyril Bidduiph, Thomas Reynolds, and Harold Vicars.

Charles Stevens is playing in vaudeville in England under a contract said to extend to 1922 and with solid bookings to 1920.

Pretty Sidonia Meirowitz, stenographer to Press Agent Anna Marble of the Hippodrome, eloped on March 30 and got married to John Jerome Feigenbaum, a local business man. The bride had intended to have a secret wedding, but she changed her mind at the last moment and telephoned to her parents, who hurried to the ceremony and gave their blessing.

Liebler and Company sued the Shuberts on April 1 for an accounting of receipts from The Blue Bird, alleging that only $4,000 has been paid on a production that has earned $30,000 and that the plaintiffs are half owners.

Charles Rann Kennedy's play, The Terrible Meek, was presented by the Meiningen Players in Germany on April 4. It is to be translated into Swedish also.

Mrs. Ben Teal has been ordered to appear in court on April 15 in supplementary proceedings at instance of various creditors, who allege that she has not paid their bills.

Frank Montgomery and his Dixie Players presenting In Ethiopiaville, opened at the Howard Theatre, Washington, D. C., on March 12 for three weeks and were re-engaged for four more weeks. Florence McClain is leading lady of the company.

Charles Schoeplin, merchant, of Gardenville, N. Y., dropped dead during a performance at the Bronx Theatre on April 5.

Moritz Pollock, alleging that he rode the fractious mule, Maud, at Barnum and Bailey's Circus, for which feat a prize of $50 had been offered, sought to invade the arena at Madison Square Garden last week to collect the coin. He was arrested and fined five dollars.

Charles Hallam Brookfield, the London play censor, will come to New York to see Charles Hawtrey in his play, Dear Old Charlie, due at Maxine Elliott's Theatre on April 15. He will be invited to address the Society of American Dramatists.

Judgment for $62.50 and costs, in all $95, was entered against Arnold Daly in a local court on April 4, the plaintiff being Vincent Sternroyd, now in Monsieur Beaucaire. Mr. Sternroyd had been employed by the defendant in 1909 and had given an "I O U," which it was sought to make him pay. The court ordered him to do so.

Florence Ottermann, the original Merry Widow, abrogated on April 3 her contract with the Theatre des Westens, Berlin, declining to appear in a costume that she deemed too slight.

The *Elks-Antler* for April is a handsome number, prettily illustrated and with an artistic cover, picturing an elk crying in the wilderness.

THE NEW YORK
# DRAMATIC MIRROR

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## DEATH OF EDWARD TERRY.

Edward Terry died April 2 at Barnes, Surrey, at the age of sixty-eight. He had suffered for some time from neuritis. He had been an important figure on the English stage for fifty years. He was born in 1844 in London and went on the stage when nineteen in The Colleen Bawn at Christchurch, Hants, and continued in provincial companies at starving wages for several years. He acted in burlesque at the Royal, Newcastle, and then played small parts with Henry Irving, then struggling with poverty in the Isle of Wight. Then he became leading comedian in Belfast, and supported E. A. Sothern, J. L. Toole, and G. V. Brooke. He starred in 1867 and played Shakespearean and other roles until he appeared at the Surrey Theatre in London. He played with the Vokes family, and then joined the burlesque company at the Strand, managed by Mrs. Swansborough. In 1876 he was associated with Kate Vaughan, Nelly Farren, and J. C. Royce at the Gaiety. In 1887 he built Terry's, and produced The Church Warden, The Woman Hater, and Sweet Lavender, which made forty thousand pounds for Mr. Terry. He acted Dick Phenyl in the Pinero comedy. He then appeared in America, South Africa, and Australia. Suffering a break-down in 1890, he traveled for a time. He produced many of the early Pinero plays, among them The Magistrate and the Times, Uncle Mike, King Kodak, The Blue Boar, The Innocents Abroad, Love in Idleness, The Passport, The House of Burnside, and many others. He was at one time guardian of the poor, a member of the school board, and grand treasurer of the Free Masons. He held many honorable positions of trust in theatrical and benevolent circles; he belonged to the Garrick and Savage clubs, and was a justice of the peace. His wife, formerly Lady Harris, survives him.

## STATUETTE OF WEBER AND FIELDS.

A. Steinhardt and Brother, 860 Broadway, who put forth the picturesque statuettes of those national heroes, Mutt and Jeff, are now offering an ivory-finished alabaster monument of the only Weber and Fields in their immortal "choking scene," the episode in which Fields gently throttles his little partner, murmuring, "Mike, I luff you!" To which Weber replies, with what breath is left in him, "Much obliged!" The statuette, modeled by the eminent Italian sculptor, Grandelis, is about a foot in height, and it will be a necessary ornament in the home of every one of the hosts who have been made happy by these inimitable comedians.

## AMATEUR NOTES.

Seattle amateurs produced Campus Mouser, an original musical comedy, by Grace Gerrish, at the Metropolitan Theatre, in that city, on Feb. 20. In the cast was Florence Moore, Olive Kerry, Margaret Smith, Faith Davis, Horton Force, Marjorie Kittinger, Mrs. Frances Brinson, Hamilton C. Coffin, Imogene Carraher, Ellen Shelton, John Baillargeon, Charles Spirk, Ella Downs, Julia Loose, Mildred Bone, Mary Louise Bucklin, Juliette Atkinson, Lucy Campbell, Florence McKinley, Maurine Thomas, Harold Black, and Iriland Davis.

Mrs. Spence's School Society will revive The Mikado at the Hotel Plaza, on March 22. Elisabeth Lomant, Margery Clinton, Margaret Schieffelin, Carol Harriman, Dorothy Shepherd, Grace Henry, and Alice Damrosch will be in charge.

## RECITAL BY NEIDA HUMPHREY.

Neida Humphrey, a lyric soprano from Huntsville, Ala., who has been studying for grand opera for the past three years with G. Caruson in New York, gave a morning recital at the Plaza on April 8. Her numbers comprised selections from Puccini and Verdi, and songs by D'Ardelot and others. Miss Humphrey revealed a voice of clear, strong quality, especially adapted to the singing of Italian. Her excellent tutoring has brought most commendable results, although the tonality on her high register is not always perfect. Nor is her lower voice developed; she also has a slight leaning toward stridency in her forte tones around G. Her presence was most agreeable. She was assisted by Mrs. Dorothy J. Basiles, harpist; Max Jacobs, violinist, and William Janaushek, accompanist.

## FRANK KARRINGTON'S NEW PLAYLET.

Behind Locked Doors, a one-act play by Frank Karrington, was first produced at the Harlem Opera House last week with the author and Beatrice Morgan in the cast. It was uncommonly well acted and prettily mounted, but the proposition expounded seemed highly improbable. It is quite unlikely that a person would leave a large sum of legal tender on a parlor table when a burglar was prowling about the house and it is scarcely imaginable that the burglar, finding the money, should promptly toss it into the grate fire and burn it up. And someone might be expected to miss the currency and could be pardoned for putting the burglar out of the house, rather than permitting him to hang around indefinitely behind doors and portieres.

## CUES.

Marian Hillabrant, harpist and vaudeville actress, of Ashland, O., was married on April 1 in Chicago to Charles Campbell, a business man.

Barriers Burned Away, the dramatization of E. P. Roe's novel by George Middleton, under management of Gilson and Bradfield, will play Minnesota and the Dakotas until the middle of May. The roster includes Leon A. Gilson, A. Mayo Bradfield, J. W. Chatterton, William Winterhoff, Allan Kelly, Stanley Andrews, Sada Simmons, Rose Ainsworth, Alice De Lane, and Isabelle Gilbert.

Charles Wilson and Ben Cohn, ticket speculators, fought with knives in front of the Fifth Avenue Theatre on April 7 and both were badly slashed before police took them in. Each charged the other with felonious assault.

George M. Cohan and his company will give an extra performance of Forty-Five Minutes from Broadway at his theatre on April 13, commencing at 11:30 p. m., for the benefit of the Green Room Club.

Sam Bernard will appear next season in an adaptation of Leo Fall's latest comic opera, Liebe Augustine, now running in Berlin.

After Charles Hawtrey's local engagement in Dear Old Charley, he will take to London the entire production of The Inferior Sex, played here by Maxine Elliott.

Kolb and Dill acted as auctioneers at the St. Francis Hotel, San Francisco, on March 30, and again at their Savoy Theatre on April 2, to sell a silver lead pencil in aid of the Nursery for Homeless Children, raising several hundred dollars.

Stage hands of the Empress Theatre, Kansas City, Mo., on April 1, put out a fire that threatened to destroy a clothing store in the Shubert Building, adjoining the playhouse.

Manager Harry L. Brownback, of the Colonial Theatre, Phoenixville, Pa., sued the town of West Chester, Pa., for demolition of $700 worth of his billboards. A jury awarded him $300 and he applied for a new trial, which was refused.

Pete Daly, of Daly and O'Neil, acrobats, had a bad fall at the New Theatre, Baltimore, on April 1, sustaining a severe scalp bruise, but was able later in the week to resume all his feats.

Adeline Ormsby and Beatrice O'Neil have bought a motor car in San Francisco and purpose to tour Mexico in it on the way to this city, which they expect to reach in August.

The Egan Dramatic School will offer at the Los Angeles Auditorium on Shakespeare's birthday, April 23, a special bill to be called "Shakespearean Vaudeville," in reality a selection of thirty scenes from the plays of the Bard of Avon. Frank Egan will direct, Sedley Brown will be stage-manager, Thomas Taylor Drill, musical director; Madame Matilidita-Ferrando, dancing mistress; Richard Kruger, fencing master, and Alfred Allen and Florence Dobinson, assistant stage directors.

Annette Kellermann sailed for Europe on April 4 to appear in London, Paris, Moscow and St. Petersburg.

Moon and Morris, English dancers, will appear at the Winter Garden next week.

Joseph C. Breil will compose the music for the ballet at the new Ice Palace now being built.

Blanche and Francis Ring rested during Holy Week at Lake George.

Bloomington, Ill., has voted against Sunday performances.

Zenaide Williams is playing the role formerly enacted by Percy Haswell in The Littlest Rebel.

The Newlyweds played Waynesburg, Pa., on April 4, the first performance given there in six months.

Charles Balsar is with his father at Jackson, Mich., and has relinquished all idea of resuming his stage work for some time, as his father is seriously ill.

Lewis Hillhouse, dramatic editor of the Cincinnati *Times-Star*, and his wife, Alma Koch Hillhouse, music critic of the Cincinnati *Commercial Tribune*, sailed on April 7 for Europe, to remain a year. Their three children are with them.

Bruno Granichstaedten has signed a contract for five years with Joseph W. Stern and Co. whereby that firm controls the production and publishing rights of his operette, The Vagrant Princess, or any other work which Mr. Granichstaedten may write for the American market during that period.

In Supreme Court, on April 5, Justice Greenbaum decided that there must be an accounting of the partnership between Otis Skinner, Joseph Buckley, and Charles Frohman, which existed from 1904 until 1910. The court held that Messrs. Skinner and Buckley were entitled to half the assets and Mr. Frohman to the remainder. A referee was appointed to adjust the matter.

Jane Addams, the Chicago settlement worker, spoke in favor of woman's suffrage at the Majestic in that city on April 1. After her speech there was a straw ballot which boded ill for the suffragettes.

## STOCK NOTES.

Helene L. Warde is filling a special engagement with the Frank Carpenter Stock company at Bridgeport, Conn.

Roster of the Lewis and Oliver Players at Hamilton, O.: Jack Lewis, manager; Edward Williams, business-manager; Jack Carrington, David Stanwood, Hine Henderson, Harvey Newcomb, Charles Hollister, Mabel Frost, Flora Frost, Edna Smith, and Mary Davis. Roster of their Middletown, O., company: Jack Lewis, manager; Walter Rechtin, business-manager; Howell Lindley, John Currier, Al. Beasley, James Grayson, Eugene La Rue, Francis Boyce, Muriel Langdon, Marion Milton, and Estelle Demarias.

The North Brothers' Stock company closed at the Majestic Theatre, Topeka, Kan., on March 30. Roy Crawford assuming the management. Ann Bronaugh, Orval Spurrier, Griff Barnett, and Fred. Hand of the North company remain and new members are Mr. and Mrs. Lawrence Deming, Hazel Woods, and Roy Bryant.

The musical comedy stock company at the Imperial Theatre, Washington, D. C., opened on April 1 in Florodora. Helen Byron was the prima donna, and others were Edna Heming, James McElhern, Dan Moyles, Franker Woods, Bert Young, and John Merrill.

## LETTER LIST.

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### WOMEN.

Ashmere, Aimee. Miss Anderson. Adora Andrews. Anita Allen. Elsie Albright. Ullie Akerstrom. Mrs. Julia H. Anderson.
Bruce, Agnes. Helen Barry. May Boley. Octavia Brooke. Helen D. Brady. Laurett Browne. Kate Bryant. Ines Buck. G. Barnard. Mrs. N. E. Butterfield. Georgia Busby. Lenore Butler.
Collins, Violette. Grace Carlyle. Regina Carrick. Gertrude Clemons. Martha M. Conkeime. Mrs. J. W. Collins. Grace E. Cook.
Dallas, Gertrude. Rita Davis. Therese Dale. Eveleen Dunmore. Estelle Du Vivier. Lantar De Wolf. Virginia Douglass. Sadie De Groaz. M. Deiuth.
Eustle, Mrs. Fred J.
Ford, Stelle. Mrs. Harry Forsman. Rae Fenton. Marion Finley. Catherine Francis. Mable Florence. Edna Ford. Gertrude Fowler. Helen Fennel.
Godfrey, Dorothy. Mrs. Chas. J. Garry. Jess Gillette. Ruth Gresnawalt. Geraldine Gerard.
Hillyard, Helen. Florence Huntington. Edna Hunter. Catherine Hill. Gladys Hamilton. Mary Hamilton. Marie Hardt. M. Hall. Mrs. J. M. Hemphill. Francis Hope. Martha Hansford. Marie Howe. Georgia Hayne. Nellie Hart.
Jackson, Eleanor. Grace Johnson. Mae Jones.
Kehn, Ray. Maude Knowlton.
Lorraine, Flo. Lillian D. Le Roy. Marion Langdon. Mrs. J. E. Louis. Edna Lloyd. Emily Lytton.
Moberly, Miss. Mrs. F. O. Miller. Dorothy Marks. Mrs. Chas. Mason. Marie Madell. Christine Mangsawin. Marquerite Miller. Mrs. Chas. McCarthy.
Norrelle, Lillian. Frances Nordstrom.
O'Connors, Rete. P. G. Olney. Eva Olcott.
Robinson, Margaret. Dorothy Rosmore. B. Randolph. H. Belcher. Harriet L. Richmond. Shirle Rives.
Smith, Emma E. Evelyn Selbie. Marie Stone. Sue Stillman. W. B. Strong. Mrs. Chas. Sears. Violet Shaw. Mrs. Mary B. Smith. Lucile Storer. Ines Shannon. Mrs. Sterling.
Tracey, Helen. Beatrice Turner.
Van Auker, Grace. Wanda Von Poswik. Valerie Valaire.
Winters, M., Jean Ward. Lillian Washburn. Irene Warfield. Winifred Wilton. Caroline Weiler. Fanchon Wallace. Mrs. Bud Woodthorne. Annabelle Whitford. Olive West. Helen Ward. Virginia Walsh.
Yohe, May. Pearl Yusey.

### MEN.

Austin, Adolph. Ralph Austin. W. Arey. Gates Austin. H. Anderson. Al. Allen.
Beaumont, Alfred. A. E. Burrell. Harry Braham. Paul Byron. G. C. Brandman. Caldwell Burnes. Austin M. Beattie. Cecil Bonner. Chas. Bartling. Robert J. Briers. J. D. Edwin Bwins.
Chapman, Harold W. J. W. Conoly. Hobart Cavanaugh. Geo. Callahan. A. W. Cassity. Harry Cowley. Frank J. Currier. Walter H. Crosby. Wm. Canfield. Richard Carlysle. J. A. Coburne. Hal Charlton.
Dalton, Chas. H., Jeff De Mount. Mr. Doyle. Jas. Dunsworth. O. J. Diels.
Evans, Thomas. Fred J. Eustis. Frank Edwards. Lawrence Eyre.
Fraser, Robert. J. Ferguson. Maurice Fulcher. Walter Fessler. James J. Flynn. Robert Fraser. Wm. Foster. Jack Fischer. Howard Fay.
Garr, J. R., Chas. E. Gano.
Harris, Ernest. E. B. Heath. Anton Heindl. Arthur Hoops. Clinton Hamilton. Tommy Harden. Ben Hellman. Richard Herbert. Robert Haines. Edwin Hodge. Daniel Halifax. Arthur Hartley. Chas. L. Hutchmit. Hans Herbert. Pat Hale. F. Halbach. H. F. Hammer.
Innes, Wm.
Jones, Wm. B.
Keaton, Jack.
Lyons, John. John Laird. Corwin Lashmore. Cecil Lean. J. Lowneberry. Wm. Love. Harry Linken.
Mullin, James. Len B. Mantell. C. L. Mix. Amos Meyers. Geo. C. Morris. Ollie Mack. Harold Matthews. John W. Mitchell. John B. Mackin. Theodore Marston. Lee B. Markin. L. D. Moon. Ralph Mossing. Franklin McMarry. Bartley McCallum. Al. McGarry. Frank McIntire. Justin McCarthy. Chas. F. McCarthy.
Neville, Geo., Billy Newendorff, Nat Nye.
Osborne, Chas. G., Eugene Oliver.
Plante, Jos. D., Henry Pemberton. August Phillips. Geo. Perrin.
Rutherford, W. M., Melville Rosenow, Harrington Reynolds. Wm. Randall. Wolfred Rogers. McKee Rankin.
Sterling, Richard. Chas. Sears. Thomas Seabrook. Monroe Salisbury. Alfred Swenson. Stuart Stone. Henry Stanford. Herbert Salinger. Wm. Sadler. B. C. Statton. S. Carl. Sommes. Frank Smiley. F. W. Serbolt. Geo. H. Smith. Chas. Stumn. Harry B. Stafford.
Thompson, Alex., Alvin Teltze. Chas. Thoen. Frank Walter S. Tanner.
Van Gordon, E. L., Gus Vaughan. Gen. Vanwenten. Theo. S. Van.
Wheeler, Lyman. C. S. Ward. Walter B. Woodall. E. L. Winchester. Jethro Warner. Chas. Wayne. Harry Ward. Chas. Wilson.
Young, Walter. Bert Young.

### REGISTERED LETTERS.

Nellie Blanchard. Florence May. Claude Kimball. Waldemar Burkhardt.

## CURRENT AMUSEMENTS

*Week ending April 13.*

ACADEMY OF MUSIC—Stock co. in The Third Degree—228 times, plus 12 times.
ALHAMBRA—Vaudeville.
ASTOR—The Greyhound—7th week—48 to 82 times.
BELASCO—David Warfield in The Return of Peter Grimm—25th week—204 to 211 times.
BERKELEY—Commencing April 9—The Father—7 times.
BROADWAY—Weber and Fields in Hokey Pokey and Bunty Bulls and Strings—10th week 71 to 78 times.
BRONX—Vaudeville.
CASINO—Baron Trenck—5th week—33 to 40 times.
CENTURY—The Garden of Allah—25th week—201 to 208 times.
COLONIAL—Vaudeville.
COLUMBIA—Queens of the Jardin de Paris.
COMEDY—Bunty Pulls the Strings—27th week—238 to 247 times.
CRITERION—Louis Mann in Elevating a Husband—69 times, plus 33 to 40 times.
DALY'S—Lewis Waller in Monsieur Beaucaire—8th week—32 to 40 times.
EMPIRE—Oliver Twist—32 times, plus 17 to 24 times.
FULTON—Walker Whiteside in The Typhoon—5th week—33 to 40 times.
GAIETY—Officer 666—11th week—83 to 90 times.
GARRICK—Closed March 23.
GEORGE M. COHAN'S—Forty-five Minutes from Broadway—168 times, plus 26 to 32 times.
GLOBE—Eddie Foy in Over the River—14th week—107 to 114 times.
GRAND OPERA HOUSE—Montgomery and Stone in The Old Town—182 times, plus 9 times.
HARRIS—The Talker—14th week—106 to 113 times.
HIPPODROME—Around the World—32d week.
HUDSON—The Right to Be Happy—3d week—16 to 23 times.
HURTIG AND SEAMON'S—World of Pleasure.
IRVING PLACE—Ober-Ammergauer Players in G'wissenswurm—1 time; 's Lenerl—2 times; Kreuselschreiber—1 time; Almenrausch and Edelweiss—1 time; 's Nullerl—2 times; Der Dorfnarrer—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—16th week—124 to 131 times.
LIBERTY—Henry Miller in The Rainbow—5th week—33 to 40 times.
LITTLE—The Pigeon—5th week—29 to 35 times; The Terrible Meek—11 to 13 times; The Flower of the Palace of Han—11 to 13 times.
LYCEUM—Closed March 23.
LYRIC—Little Boy Blue—20th week—138 to 166 times.
MADISON SQ. GARDEN—Barnum and Bailey Circus—4th week.
MANHATTAN OPERA HOUSE—Emma Trentini in Naughty Marietta—147 times, plus 9 times.
MAXINE ELLIOTT'S—The Bird of Paradise—16 times, plus 12th week—81 to 99 times.
METROPOLIS—Cecil Spooner Stock co. in Zaza—10 times.
METROPOLITAN—Grand Opera co. in repertory—22d week.
MINER'S BOWERY—Star Show Girls.
MINER'S BRONX—Girls from Missouri Burlesquers.
MINER'S EIGHTH AVENUE—American Burlesquers.
MURRAY HILL—Belles of the Boulevard.
NEW AMSTERDAM—The Man from Cook's—3d week—17 to 24 times.
OLYMPIC—Jersey Lillies Burlesquers.
PARK—The Quaker Girl—25th week—199 to 206 times.
PLAYHOUSE—Bought and Paid For—29th week—244 to 253 times.
PROSPECT—Stock co. in The Lion and the Mouse—741 times, plus 10 times.
REPUBLIC—The Woman—30th week—239 to 246 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—14th week—104 to 112 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—30th week—240 to 247 times.
WEST END—Everywoman—228 times, plus 9 times.
WINTER GARDEN—Whirl of Society and A Night with the Pierrots—6th week.
ZIEGFELD MOULIN ROUGE—Commencing April 11—A Winsome Widow.

## B. F. KEITH'S PRIZE AWARDS.

Prizes have been awarded by the judges in the one-act comedy contest of B. F. Keith's Bijou Theatre, Boston. The first prize of $100 went to George F. Abbott, of Rochester, N. Y., for The Man in the Manhole, and the second, $50, to S. F. Austin, San Antonio, Tex., for The Winning of General Jane.

Special mention was made of The Web, by Alice Brown, it being considered by the judges of unusual merit, the fact that it was not a comedy barring it from a prize. Five other comedies and five serious plays, including The Web, have been reserved for production at the Bijou. They are Bridge, by H. G. Donnelly, Cambridge, Mass.; Foundlings, by Andros Hawley, Brookline, Mass.; Guilty o' Trespass, by Catherine McDowell Rice, Worthington, Mass.; Melia's Tramp, by Alice Brown, Boston, Mass.; Swapping Day, by Abbie Farwell Brown, Boston, Mass.; Myrtle Gets Wise, by W. F. Merrill, Chicago, Ill.; The Alarm Clock, by Ernest Poole, New York city; The Kid, by E. C. Ehrlich, Chicago, Ill., and Three People, by Frank Solger, Washington, D. C.

Professor George P. Baker, of Harvard University, Francis Powell, of Harvard, and Walter Hampden, of New York, were the judges. The authors' names were withheld when the manuscripts were submitted to the judges.

## VETERAN CLOWN SEEKS OTHER WORK.

Well along in years, but hale, hearty and able to work, the veteran clown, Louis Ravelle, of the renowned family of acrobatic grotesques, is at 38 West 114th Street, in this city. Mr. Ravelle was injured during a performance with Pubillone's Circus in Cuba in 1901, sustaining a rupture which has rendered him unable since to appear as a clown. He it was who made the speech of presentation when a loving cup was given on the twenty-fifth anniversary of the Actors' Fund, and the Fund has assisted him since his own resources became depleted in 1906. Mr. Ravelle is eager to work as ticket taker, doorman, office man or anything else which may not necessitate physical strain and he can produce best of credentials.

## WINTER GARDENERS GOING TO JAPAN.

Arrangements were completed last week whereby the present Winter Garden company, or a goodly number of it, will go to Japan next month, sailing from San Francisco on May 18. R. Hoyo Hujama, representing a Japanese syndicate, is going to Paris, in hope to prevail upon Gaby Deslys to rejoin the company for this trip. Vera Violetta, A Night with the Pierrots, The Captive, and The Whirl of Society will be shown in Tokio and Yokohama. Among the members of the company who will make the voyage are Al Jolson, Stella Mayhew, Billee Taylor, Jose Collins, Clarence Harvey, Mildred Elaine, Dolle Dalnert, Florence Cable, and Ernest Hare.

## PLAY COPYRIGHT IN CANADA.

William A. Brady, in behalf of the National Association of Producing Managers, has made a thorough investigation of the copyright situation in Canada, whence reports of play pirating are continually coming. An active campaign is planned to be kept up until satisfactory copyright protection is assured in the Dominion. Meanwhile Mr. Brady has been informed by the Canadian Minister of Agriculture that an English copyright would be respected in Canada, and he urges all American producing managers to give copyright performances of their plays in England to insure thus much protection at least.

## THE MARRIAGE—NOT.

The Marriage—Not, an original comedy-drama by Joseph Noel, a California editor, will be produced by Cecil De Mille at the Empire Theatre, Syracuse, N. Y., April 22-24. It will then play a half week in Rochester and go to Powers's Theatre, Chicago, for a run. The play is based on a poem by the author called "The Egotist." In the company are Oza Waldrop, Robert Drouet, Frits Williams, Albert Howson, Alexander Leftwich, Sybilla Pope, Fayette Perry, Selma Maynard, and Charlotte Carter.

## TO ENJOIN THE MERRY WIDOW.

Henry W. Savage (Inc.) filed a bill in equity in Philadelphia on April 4 to restrain Paul Nelva and the trustees of Lulu Temple from giving a performance of The Merry Widow in German on April 12, as announced. The production was to be given for charity, but the theatrical firm claims that Mr. Savage acquired exclusive rights for this country in 1906.

## WHEN IT COMES HOME PRODUCED.

Augustus Thomas's new play, When It Comes Home, was first shown on April 4, under Charles Frohman's management, at the Lyceum Theatre, Rochester, N. Y., and was received with favor. The company, which goes to Chicago for a run, includes Gail Kane, William Courtleigh, Earle Browne, Reginald Mason, John Findlay, and George Clarke.

## MARTIN BECK'S FIRST PLAY.

Martin Beck made his initial production, outside of vaudeville, on April 4 at the Empire Theatre, Syracuse, N. Y., when he presented a new play, The Glass House, by Louis K. Anspacher, which was greeted cordially. After a Chicago engagement the company may be seen here. It includes Edwin Arden, Tim Murphy, Frank Mills, Katherine Kidder, Ralph Morgan, Sidney Herbert, Rosamond Carpenter, Olive Oliver, and Grace Arnold

## BLANCHE HALL IN THE BIRD OF PARADISE.

Blanche Hall, who has been understudying the lead in The Woman, was released by David Belasco for two weeks to replace Laurette Taylor in The Bird of Paradise, opening successfully on April 2 after two rehearsals.

## ENGAGEMENTS.

Elaine Inescort for The Law and the Lawless.

Walter Hyde, George Frothingham, Pauline Hall, Edwin Stevens, and Lillias Spelling, for The Robin Hood revival.

Phyllis Carrington, with Mrs. Louis James in vaudeville.

Frank Sheridan and Violet Heming, for The Unwritten Law.

Amelia Gardner, for Liebler and Company's production of Edwin Milton Royle's new play, The Unwritten Law.

## STOCK NOTES.

Harold La Coste, formerly with Louis Mann, will join Poli's Summer Stock company in Springfield, Mass.

The Davidson Theatre Stock company, of Milwaukee, began a season on March 31 in The World and His Wife. Directed by Percival Aylmer, the roster shows Shelby Hull, Jane Tyrrell, Ann Warrington, Grace Goodall, F. B. Manette, George N. Leary, Halbert Brown, Harold Meade, and Walter Dickinson.

Anna Cleveland, a niece of the late Grover Cleveland, has been engaged by Lindsay Morison as leading woman with his stock company to play in Boston during this Summer.

Gertrude Maitland, of the Metropolis Stock company, this city, surprised her husband, Jeff Hall, who was playing in Worcester, Mass., in The Hold Up, by visiting him during the week of March 25. Miss Maitland returned to the Metropolis after a week's vacation.

Izetta Jewel will play leads with the new stock company at the Academy of Music, Washington, D. C., opening on April 15. Her sister, Hazel Jewel, will be the ingenue of the same company.

Harrison G. Thompson has been engaged as juvenile man for Scherer and Kelly's Summer stock company at Johnstown, Pa.

Manager Sherman Brown, of the Davidson Theatre, Milwaukee, is in the city engaging his company and plays for the Summer season, opening about April 31. Those already signed are Jane Tyrell, Grace Goodall, Ann Warrington, Halbert Brown, Walter Dickinson, and Elmer Booth. Percival Aylmer will be stage director.

J. Fred Miller, advertising man of the Fall River, Mass., Academy of Music, has gone to Youngstown, O., where he will be business-manager for the Wright Huntington Stock company.

Charles A. Holden will conduct a Summer stock season at the Park Theatre, Indianapolis, beginning on April 22.

Frederick Webber has joined Norman Hackett's Stock company at Grand Rapids, Mich.

Wilson Melrose is the new leading man at the San Francisco Alcazar, opening on March 25 in Cameo Kirby.

## AMATEUR NOTES.

Thirty-five members of the West Side Y. M. C. A. gave two old-fashioned minstrel performances on Feb. 15 and 17.

Students of the Nebraska State University presented A Royal Family at the Oliver Theatre, Lincoln, Neb., on Feb. 23, the principal parts being played by Florence Hostetler, Harry Coffee, Fred O'Connell, Miriam Clark, and Otto Sinkle. Alice Howell staged the play.

William C. De Mille's comedy, In 1999, was repeated by amateurs at the residence of Mrs. Walter E. Maynard, 114 East Fortieth Street, on Feb. 26, the cast including Mrs. Arthur Iselin, Mrs. E. Roscoe Mathews, and Henry G. Gray.

The Beverley Dramatic Society of Brooklyn gave as a cantata, Mother Goose, on Feb. 23, principal roles being assumed by Adele Morgan, Allen Strong, Allen Pierce, William Thompson, Alfred Hinckley, Marion Bolles, Eleanor Coreyl, Walter Burton, Ruth Langemuir, Dorothy Muebringge, Florence Fiero, Richard Strout, Ruth Pelton, Sylvia Woodbridge, and John Morgan.

The Young Ladies' Sodality of St. Mary's Cathedral, Salt Lake City, presented The Follies of 1912, on Feb. 19, in Cathedral Hall, without asking Florenz Ziegfeld, Jr. The cast included Ella Cannin, Margaret McMahon, Ethel McDonald, Wanda Sosinski, Claire Driscoll, Margaret Herrington, Anna Rotzler, Agnes McMahan, Genevieve Fitzpatrick, Mary North, Marguerite Scott, Mabel Stepheens, Agnes Crawford, Katheryn Driscoll, Josephine Mooney, Ivy Hill, Kathleen Greaves, Virginia Shannon, Lydia White, Pluma Purcell, and Julia Stevens. The production was directed by J. J. King.

## GOSSIP.

Virginia Myers, aged five, of this city, has aroused the admiration of Ruth St. Denis by her dancing. Miss St. Denis goes so far as to say that she can teach nothing to little Virginia. "She is all I ever dreamed of and more," she adds.

The Brooklyn lodge of Elks have bought a plot in South Oxford Street, that city, where they will erect a seven-story clubhouse to cost $200,000. H. Van Buren Magonigle is the architect.

Mary Guernsey Latourette was married to Daniel H. Moon, Jr., a Cornell University senior, at Hamilton, Bermuda, on March 8.

Charles M. Robinson, circus proprietor, secured in Cincinnati on March 22 a divorce from his wife, Josephine Robinson, who resides at Hempstead, N. Y.

An Albany statistician estimates that his city expends about $4,700,000 a year for theatres and other diversions, which is a good deal for a place of its size.

Chicago authorities have begun a wholesale war on places of amusement that do not comply with the fire laws.

The Rev. Edward H. Sheppley, of Manitowoc, Wis., has dramatized the Books of Job, Daniel and Esther from the Old Testament and is reading his plays before religious gatherings in the Middle West.

A daughter was born to Mr. and Mrs. Harry S. Lipsis in Kansas City, Mo., on March 31. Mr. Lipsis is press agent at the Kansas City Orpheum.

Mrs. Henry Koehler (Margaret Craven) returned to the stage for once on April 1 at St. Louis, scoring a hit in Less than Little, a new dramatic playlet by Preston Lockwood, a St. Louis journalist.

Charles Terris and company, presenting The Preacher and the Man, have been highly praised in vaudeville.

Blanche Yurka played the title-role in Everywoman at Springfield, Mass., on March 30, relieving Adele Blood, who was indisposed.

Justice Platzek last week ordered that the Players must reinstate Richard Barry to membership on or before April 22. Mr. Barry was expelled because of a writing of his that offended the club and he took the matter to court.

Philip J. Fisher will soon present in vaudeville Mlle. Louise La Gai, the French dancer, in an act called The Red Slipper, written by Allen Fawcett. Fifteen people will be carried.

Charles T. Dazey's new melodrama, Captain Lafitte, was produced for the first time by the Burbank Theatre Stock company, Los Angeles, on March 24.

Raymond Pawley's new Lyric Theatre, Asbury Park, N. J., will be opened in June with vaudeville and motion pictures. It will seat 1,040 persons.

Helen Pingree, now on the Pantages's vaudeville circuit in her own sketch, The Girl and the Coach, is a niece of former Governor "Potato" Pingree, of Michigan.

The Southern Pacific Railway applied on April 1 for dismissal of a suit brought by Lillian Nordica in 1902. Madame Nordica was injured in a collision and sued for $15,000 damages for the injuries and loss of concert dates. The railway claims that, as the case has not been prosecuted, it should be dismissed and the court ordered the defendant to show cause why it should not be so.

George V. Hobart's new sketch, An Opening Night, was successfully launched at the Colonial on April 1, the cast including Edward Ewald, May McManus, May McCabe, Hugh Gibson, May Donahue, Earl Smith, Adelaide O'Brien, Robert Millikin, Cliff Hechinger, Charles Warren, Taylor Carroll, Byron Dickson, Marie Searles, William A. Knight, Rita Hope, Olga Gerster, and Harry Everett.

Manager Baughman, of the Circleville, O., Grand Opera House, issued a handsome pale pink satin programme as a souvenir on March 20 when The Gamblers was the attraction.

Carl Hagenback on April 1 was awarded a verdict of $35,000 against Frederick Thompson, as survivor of the firm of Thompson and Dundy, who failed to fulfill a contract to show the plaintiff's intellectual bears at the Hippodrome here.

The Shuberts have taken absolute possession of the American Music Hall, Chicago, and it will be conducted in conjunction with the other Shubert theatres in that city and in the Shubert Circuit. They have placed A. T. Worm in charge.

A melodramatic playlet in three scenes, The Lifer, by Aaron Hoffman, was well received at the Victoria on April 1, being capitally acted by Robert McWade, Sr., Edward C. Howard and others.

After two successful seasons in the role of the Vampire in A Fool There Was, with Robert Hilliard, Virginia Pearson was compelled to give up the part owing to nervous strain. She is resting in Chicago for a few weeks before coming to New York.

Manager Al. H. Woods sailed for Europe on May 3, announcing that his new Julian Eltinge Theatre in West Forty-second Street will be opened on May 15.

Jessie MacDonald made a pronounced hit in the recent production of Miss Blair's Renaissance by W. Fennimore Merrill by the Idler Club of Radcliffe College. The play won the MacDowell Fellowship at Harvard University.

Eddie Foy avers that he has asked to be permitted to accompany Paul Rainey's projected tiger hunting expedition in India. The tigers are said to be already taking to the woods.

Mildred and Rouclere were warmly praised by the Ottawa, Ont., press upon their recent appearances there in magic and mystery.

Katharine Jewell Everts presented Alice Brown's three-act comedy, My Lady's Ring, at the Brooklyn Academy of Music on March 29, playing herself all of the nine characters.

Walter Damrosch's first comic opera, The Dove of Peace, with book and lyrics by Wallace Irwin, will be produced next season by the Shuberts.

A copy of the rare first folio of Shakespeare's plays has been found in the Earl of Dudley's library in England. It has been rebound, but only a few pages are missing.

Daniel V. Arthur filed a petition in bankruptcy in this city on March 30, with liabilities of $154,124 and nominal assets of $39,069. He declared that he had $19 in cash.

Dispossess proceedings were instituted on March 30 to put the Luna Park Company out of Luna Park, Coney Island. Frederick Thompson is president of the company. The Sea Beach Land Company, it is said, will control the park this Summer, opening it on May 30.

Colonel Henry W. Savage and T. Daniel Frawley, having visited Japan, are now in Ceylon and will go to India before returning to this country via Europe. They are acquiring local color for Mr. Savage's American production of the Japanese musical comedy, Mousme. Mr. Frawley also contemplates a third world tour for the Frawley Stock company.

## Callboy's Comments.

George M. Cohan's stunning revival of his jolly play, Forty-five Minutes from Broadway, at his own theatre, reminds the writer of his first meeting with the author-actor-manager perhaps about fifteen years ago and how his hat came off right away to the then young player. We had been suffering a deluge of coon songs and in nearly every one of them the word "baby" had been used as a rhyme to "lady." This offense was especially flagrant in one ditty cyclept "My Coal Black Lady," which I heard no less than four times in one evening's vaudeville programme at the old St. Nicholas Rink, when one of the vocalists was May Howard.

It remained for Mr. Cohan to discover another rhyme, "may be," which he sprang in his capital song, "I Guess I'll Have to Telegraph My Baby," that had just been published, when I met its author. There may have been better songs of the kind written since, but I have not heard them. An earlier one, "I Want You, My Honey, Yes I Do," that was claimed by both May Irwin and Fay Templeton, if I correctly recall, was the best of all, to my mind.

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There was great excitement on March 21 at the Juneau Hotel, Milwaukee. The Chocolate Soldier was helping to make the town famous that week and most of the girls roomed at the hotel mentioned, among them Gwendolyn Le Febre. In the small watches of the night—the dog watch, as you might say—Miss Le Febre's sweet voice was uplifted in a shrill staccato.

"I've poisoned him!" she screamed. "Help! Help! He is dying!" Instantly the corridors were filled with very lightly clad actresses trembling in their fright. Dr. J. L. Lynch, who inspects things under the pure food and drugs act, was on the job, too.

"Where is he?" gasped the doctor.

"In there! Oh, save him!" cried the fair Gwendolyn, dramatically pointing to the bathroom. In dashed the doctor, all the girls crowding after him. "He" turned out to be a little lap dog and the first-aid-to-the-injured man was sore.

"Why, it's only a dog!" he exclaimed indignantly, "and a fool French pup at that!"

"That's just like you men!" retorted the dog's owner, bursting into tears. She had tried to give the canine some medicine and dosed him with carbolic acid instead.

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A novel idea in the way of collecting things has been successfully put over by Robert Craig, who is pardonably proud of a collection of playing cards that is assuredly unique. Everyone has seen such cards lying in the street, where they have been thrown away, but it has remained for Mr. Craig to elevate these bits of pasteboard to the dignity of curios.

About ten years ago he began to collect the cards whenever he found them, only if a number of cards were found at a time he would corral no more than one, in order that he might eventually complete a full deck, each from a different place and no two with the same back. Upon each is written the place and date of its discovery. Two years ago, Mr. Craig had collected fifty-one of the deck and then came a hunt for an ace of clubs, the single missing specimen. Cards were in the pack from all parts of the land, Canada to Gulf and coast to coast, but 'twas only the other day that right here in town the ace of clubs was captured.

Now the whole fifty-two, all different, are in one bunch, and Mr. Craig displays them proudly, though it probably would not be advisable to try to play draw poker with them in a mixed company possessing memories.

# LONDON LETTER

## A Greek and a Biblical Play—Wells's Kipps Dramatized—Bennett and Knoblauch's Milestones a Success—A War Play—Gaiety Girl Figures Twice.

LONDON, March 21.—Lilian McCarthy added to her repertoire of heroines of the classic Greek drama by performing the title-role of Iphigenia in Tauris at the Kingsway on the afternoon of March 19. The admirable translation of the Euripides drama prepared by Professor Gilbert Murray was employed, and afforded the artists who took part a fine opportunity for the finished declamation of poetry which is at once unusually sonorous and graceful The accessories, of course, were of a less ambitious character than those recently seen in the Reinhardt spectacle at Covent Garden, but were adequate for the purposes of Greek drama, in which elocution far outbalances scenery and lighting in importance The burdens piled upon the shoulders of Iphigenia were numerous and tremendous; her father, Agamemnon, had attempted to sacrifice her to the gods in order to make them favor the Greeks in the siege of Troy; Iphigenia was rescued by Diana and made priestess of the temple of the goddess at Tauris, with the duty of sacrificing whatever strangers ventured over the Black Sea to that land. Her father had been murdered by her mother, Clytemnestra, who, in turn, had met death at the hands of Orestes, Iphigenia's brother. Orestes is now a wanderer with his companion, Pylades, and they go to Tauris. Iphigenia chooses one to be sacrificed and the other as a messenger to a foreign land. During the struggle between the men, each of whom desires to save the other, Athene appears and rescues them. Iphigenia afforded Miss McCarthy the kind of feminine role of which the dramas of Euripides are so full; the heroic, grandiloquent figure of tragedy, humanised by extreme delicacy and deepest pathos. The actress's impersonation of the role kept on a parallel with its supreme demands, and her reading of the verse was matchless. Godfrey Tearle quite exemplified Orestes in appearance and action, and the Pylades of W. Bridges Adams, the Messenger of P. A. Gawthorn, the Athene of Ernita Lascelles, the choric leader of Penelope Wheeler, and the dances by the chorus were excellent contributions.

Maeterlinck's Mary Magdalen received its first production in England at the Rehearsal Theatre on March 17, when it was performed by the Ibsen Club. It was an achievement deserving our gratitude. There was no scenery, but Catherine Lewis, the founder of the club, provided rich costumes. As you have seen the play, we refer merely to the acting. Pax Robertson's impersonation of the courtesan who was redeemed by the Saviour, had a great deal of merit, particularly in the earlier scenes and in the emotional parts of the later ones. Fred. Morgan as the old sage, Annæus Silanus, imparted a beautiful spirituality to the role, and Lucius Verus, Applus and Lazarus were adequately impersonated by Arthur Bachner, Basil Osborne, and Henry J. Robertson. *Apropos* of the production of biblical plays, Charles Rann Kennedy's The Terrible Meek has been refused a license by the censor.

Edward G. Hemmerde, K. C., who collaborated with Francis Neilson in writing A Butterfly on the Wheel, which has so successfully established Lewis Waller as a producer in America, has a new play at the Aldwych called Proud Maisie, produced on March 12. The play has much the same quality as Sir Walter Scott's ballad about Proud Maisie, who was told by the robin that she would marry when she was borne to the church by "six braw gentlemen." The romantic drama, written in rather halting blank verse, is another built around Bonnie Prince Charlie, that figure who has figured so attractively in fiction and song. The relation of the characters is quite complicated, and consequently the exposition is very long, occupying two whole acts. At the beginning of Charles Stuart's expedition south, the Earl of Pitcour is siding with both the Prince and his enemies. Neil MacAlpine, the young Lochvar, an enemy of the house, has come to the Earl in the guise of Count Neville, representative from the throne in London. He falls in love with Maisie, the daughter of Pitcour. At a masked ball, at which Prince Charlie has revealed himself as the Pretender, young Lochvar is accused of being a spy by Maisie's brother Guy, and is rescued from immediate slaughter by the infuriated youth by Maisie, who, clad in kilts, wards off the strokes of her lover's foes. A challenge, however, has been thrown to Lochvar by Guy, to meet him in a duel at the Witch's Well, outside the castle walls. The old Earl, in order to prevent the fight, has the castle gates locked so that Guy cannot go to meet Lochvar. Maisie, attired like her brother, appears in the moonlight before the warden, whose superstitions make him believe her the ghost of a dead ancestress, Lady Barbara; whereupon he faints, Maisie gains possession of the keys and goes out to meet Lochvar, taking her brother's place in the duel, thus proving her family pride stronger than her love for Lochvar. Lochvar, thinking he is fighting Guy, kills his antagonist, and upon discovering that he has slain the woman he loved, makes an end to his own life. In order to arrive at this tragic outcome, Mr. Hemmerde expects us to accept a motive in Maisie which must strike an audience as false. Prince Charlie, figuring only in Act II., was admirably and eloquently portrayed by Ben Webster. Alexandra Carlisle in the title-role acquitted herself with honor, and showed expert swordsmanship. Her impersonation included delicacy, fervor and fine feeling. Henry Ainley made Lochvar a hero to remember, and Leon Quatermaine was extremely spirited as Guy. J. H. Barnes, Rohan Clensy, and notably Norman Trevor, deserve commendation. The Scotch atmosphere of the play is perfectly attained, and the music of Hamilton Harty is attractive.

March 11 gave us two offerings, The Crown of India at the Coliseum and The Humor of It at the Court. The former is a masque, brilliantly staged and costumed, displaying a fantastic homage-giving to a figure representing India by the great cities of the empire. The first tableau concludes with a contest between Delhi and Calcutta for supremacy, and a song, "The Rule of Britain," by St. George. The second tableau shows King George and Queen Mary at the recent Durbar celebration. Nancy Price was regal as India, and Harry Dearth sang with great beauty. Marion Beeley's excellent voice was also heard. The music of Edward Elgar is stirring and imposing. The Humor of It was written by Leon Brodsky, and is a rather crude farce, showing the vicissitudes of a young man who is eager to elope with his lady love. Lawrence Anderson and Irene Clark were good as the lovers, while Fewlass Llewellyn as the policeman did his usual very excellent piece of character acting.

The Play Actors produced The Demagogue, by Norman Owan, at the Court on March 10. It concerns a Socialist who had misappropriated funds of his labor organisation and in order to square himself accepts a bribe from a manufacturer not to reveal the liabilities to accident in his factories. As a shot at Socialism it is a non-success, as the main character is the exception among Socialists. C. F. Coolings was rather too forceful as the demagogue, but Sidney Sherwood was droll in a good part, and H. K. Ayliff was amusing.

The dramatisation of H. G. Wells's unique "Kipps" was made by Rudolf Besier in conjunction with the writer of the novel. It was produced at the Vaudeville on March 6 and aroused considerable merriment. The amusing psychology of Kipps in the book is unsuited to dramatic treatment, and so the authors have made a farce from their material. Kipps, instead of a simple soul, is plain simpleton. In a drapery shop at Folkestone Kipps meets his fate in the form of Ann Pornick, a domestic who comes to buy goods at the establishment. Here also comes Helen Walsingham, who is shopping with her mother. Kipps is discharged from his position for having spent the night in riotous living. Then in walks Chester Coote, a solicitor, with the news that Kipps has fallen heir to fifty thousand pounds. Mrs. Walsingham attaches herself and her daughter to him, and the young fellow leaves to celebrate. Coote then undertakes to instruct Kipps in the ways of culture and takes him to a garden party. He has become engaged to Helen and conducts himself in a most asinine way when he is with company. He suddenly encounters Ann, who is maid in the house where the party is going on. Ann promptly drops her tray of tea-things, and Kipps becomes hopelessly flustrated. Coote spirits him away, but Kipps returns, hunts out his affinity in the kitchen and throw everybody else over. O. B. Clarence, recently seen as Jim Weston in The Easiest Way, placed himself in the first ranks of our comedians by his impersonation of Kipps, with which he has done wonders in suggesting much of the qualities of the character as it appeared in the book, which have necessarily been left out of the play. Rudge Harding as Coote was extremely droll, and others who assisted ably are Christine Silver, Helen Haye, Leslie Carter, and the long list of artists who represented the typically Wells-like personages who, if they did not adorn the garden-party, helped to make it hugely amusing.

The combined efforts of Arnold Bennett and Edward Knoblauch on the play, Milestones, were among the happiest in result that the city has witnessed in many a day. Vendrenne and Eadie produced the piece on March 5 at the Royalty, and it was accorded a most enthusiastic reception. The milestones indicated are the years 1860, 1885 and 1912 in the families of Rhead and Sibley. In the first picture of the families, the men are members of the firm of Sibley, Rhead and Sibley, Iron founders. John Rhead sees possibilities in using iron in shipbuilding, and when he is unable to persuade the older members of the firm to adopt his plans, he dissolves partnership. His marriage to Rose Sibley is delayed, while his sister Gertrude gives up Sam Sibley and devotes the rest of her life to criticism of others and general unhappiness. In act two John has become rich and within view of a baronetcy. His married life with Rose Sibley has been happy, but he has changed his ideas about using iron in shipbuilding, and forces his daughter Emily to give up a brilliant inventor, Arthur Preece, who advocates the use of the metal. Emily marries Ned Pym, who suddenly becomes Lord Monkhurst, and Sam, Gertrude's one-time fiance, takes to wife a typist named Nancy. In 1912 Nancy's son Richard Sibley, another inventive genius, is in love with Emily's daughter, Muriel. The widowed Emily, as her parents had done with her in 1885, opposes the match, backed by John, now a baronet and gouty. Lady Rhead, Rose, at last gives up her submissiveness and refuses to have her granddaughter's happiness ruined as Gertrude's was, and Emily's afterward. In this she is supported by Gertrude and by Preece, now on the high crest of prosperity, and things end happily when Muriel is married to Richard, and her mother to Preece. The progress of the characters throughout the play is splendidly indicated by the members of the cast. Dennis Eadie as John Rhead, performed the feat of appearing as young lover and enthusiast, middle-aged dictator and crabbed septuagenarian with great success. Haidée Wright's picture of the disappointed Gertrude was convincing to the last degree, and the portrayal of her change for vigorous youth to old maidenhood, warped by bitterness, was most pathetic. Evelyn Weeden did a commendable piece of work as Emily, depicting the ardent girl and the managing mother with true skill. The whole cast was extraordinarily good and included Lionel Atwill as Preece, Mary Jerrold as Rose, Esmé Hubbard as the hard-languaged Nancy, Hubert Harben as Sam, Mary Ralph, E. Malcolm, Stanley Logan, and Owen Nares. The characters are all pictures direct from life, and the play abounds in humor and pathos.

The Chalk Line, produced March 2 by Arthur Hardy at the Queen's, gets its title from a minor character much given to liquor, who could walk a chalk line when necessary. The term is used in a figurative sense of Lord Strachan, who, after devoting his life to an attempt to abolish war, finally walked the chalk line of patriotism when his efforts had been used against his own country by a Russian spy, Countess Derada. In order to do away with war, Strachan has a material in a casket, which can devastate whole armies or whatever it passes near. This casket the Countess gains possession of to aid Russia in its war on England, and entrusts it to her agent, Veerland, to carry away. Veerland is captured by one Captain Greig, and the casket returned. After this perfidy, Lord Strachan freely allows the Government to make use of the stuff against the enemy. The play is extremely sensational and is frank melodrama. Fabian Ware and Norman MacOwen are responsible for it, and it is acted with precision by Charles France as the "Laird"; Alfred Brydone, Leon M. Lion, A. S. Homewood, Lady Tree as the highly colored Countess, and Lydia Bilbrooke as the sentimental Kathleen Stuart, in love with Captain Greig.

The same night Oscar Hammerstein closed his successful season of opera at the London Opera House.

A member of Tattersall's, which opened Eustace Burnaby's season at the Whitney on Feb. 28, is a good old melodrama of scheming and the turf. Peter Perks, a bookmaker, has a daughter who goes under the name of Mary Wilmot. Mary is attending a house-party at Mrs. Craven's, who has a past and a standing liason with Lord Winthrop. Winthrop falls in love with Mary, as does Captain Brookes-Greville. Giving Mrs. Craven to understand that their relations will remain the same, and threatening her with exposal if she refuses to assist him, Winthrop gets the woman to plead his case with Mary. Mary accepts Winthrop. In act three a race is on at the track and Perks's horse wins, much to Brookes-Greville's advantage financially. Winthrop, however, steals the weights from the saddle of the winning horse and the animal is discounted. Foxey, the jockey, suspects unfair play and finds the weights in Winthrop's rooms. The man is exposed and all ends happily. Rutland Barrington as Peter Perks acts with uncommon cleverness, and Mr. Burnaby is incisive as the villainous Winthrop. C. W. Blackall brought an artistic combination of force and reserve as the Captain. Marguerite Leslie was Mrs. Craven, and Iris Hoey was sweet as ever as Mary.

Frederick Melville has produced another melodrama at the Lyceum. The Monk and the Woman, played first on Feb. 25, does not depart from Mr. Melville's usual series of theatrical tactics, except that it is placed in the sixteenth century and attempts to be poetic. Basil Gill was masterly in the role of Paul, the Monk, and Marie Polini as the heroine revealed her very attractive self for the first time at the Lyceum.

98.9, produced by Robert Lorraine at the Criterion on Feb. 27, is one of the most amusing and tantalising plays of the season. It is irresistibly whimsical. The title refers to the temperature of Grace Challismore, which a persistent young American, Stanley Miles, very much in love with her, maintains is 98.1, three degrees below normal, until she becomes so infuriated at his ebullient impertinence, that he concludes that it is 98.9, five degrees above normal. Miles is an aviator, and has followed Grace home from America. He forces himself on her and her aunt, Mrs. Delphy, makes aggressive love to the young woman, and gets ahead of her on purchasing a house she has set her heart on. Then he serenely invites her to a tea at his studio, and she goes. The studio turns out to be a nursery, with legends like "Multiply and Replenish the Earth," hanging on the walls, and all the accoutrements of babyhood about. This last effrontery disturbs the aunt extremely, but Grace feigns indifference. She has visited the place secretly, as she thought, but Stanley suddenly shows her herself, pictured by the cinematograph, moving stealthily about his rooms. Then she literally floods him with invective, under which he actually wilts. Then they embrace. Robert Lorraine was brilliant and buoyant as Stanley, and repeated the feats at which he is so distinguished—making love and scattering abroad his refreshing personality. Mabel Love was very spirited as Grace, and united her gayser-like qualities with an appealing delicacy at the end. Marie Illington as the aunt was funny and funny and A. Vane-Tempest as Mr. Delphy, strengthened the role. Charles Cartwright was seen as Sir James Cavanaugh, and renewed old acquaintances over the footlights, after three years in America.

JASPER.

### CUES.

Otto H. Kahn, Liebler and Company, and E. H. Sothern have presented scene models and other theatrical objects of interest to the newly established dramatic museum at Columbia University.

The Lambs held their annual Spring gambol at their clubhouse on March 31, showing a burlesque on The Littlest Rebel and a skit by George Broadhurst.

Charles Cherry will appear at the Garrick Theatre on Aug. 20 in a revised version of C. Haddon Chambers's play, Passers-By.

The will of the late Mrs. Ruth Louisa Bailey, widow of James A. Bailey, circus proprietor, was probated at White Plains, N. Y., on April 1. An estate of about $1,000,000 is left to Ralph Gage Spencer, Anna Louisa Hutchinson, Joseph T. and Thomas B. McCadden, and Lillian Elizabeth Harper.


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# BALTIMORE NEWS

## Big Business at the Maryland—Frank McIntyre in Snobs Made Big Hit—Taylor Holmes in The Million Co. Cordially Welcomed.

*(Special to The Mirror.)*

Things were almost at a complete standstill during Holy Week, as the first-class houses were either closed or offering the silent drama, leaving the Maryland in absolute control of the local field as far as first-class attractions go, and their business was enormous. The magnet which proved such a drawing factor was the dynamic Tanguay. The Bernhardt and Rejane pictures at Ford's drew well-filled houses, and amply demonstrated what may be expected from this field of amusement in the near future, and the same remarks may be applied to the Durbar exhibition at the Auditorium, which were splendid specimens of their kind. The present week should find the playhouses all well filled.

Judging from the size of the audience and its enthusiasm, Robert Hilliard could continue for a few more seasons in A Fool There Was. The present engagement at the Academy April 8-13 is the third he has played in Baltimore at the same house, and each time the business has been decidedly above the average. It is needless to add praise at this late date, suffice it to say that the cast and production is quite as good as on the play's first appearance here. Gertrude Elliott in Preserving Mr. Panmure 15-20.

The satirical farce Snobs and Frank McIntyre were welcomed to Baltimore by an extremely large audience at Ford's 8-13. This clever farce, written by George Bronson Howard, a Baltimorean, with its scenes laid in our midst has a double interest for us, aside from being an exceptionally clever little play, and the audience enjoyed all the local satires, some of which were evidently added for the Baltimore engagement. The co. is practically the same seen at the Hudson Theatre earlier in the season, and numbers several players who are great favorites with our public through stock engagements. Andrew Mack in Tom Moore 15-20.

We have enjoyed quite a few rattling good comedies this season, but I can safely say that we have not laughed as heartily at any of them as did the audiences at the Auditorium where The Million went on view 8-13. This, indeed, is a comedy of the rarest sort, the kind of play which comes all too seldom, and to say that the audience laughed is putting it mildly, for shriek followed shriek until they seemed exhausted. Taylor Holmes, pleasantly remembered for his work in The Commuters, which received its first production here, proved conclusively that he is justly entitled to the stellar honors to which he will be elevated next season. Everywoman 15-20.

Pauline heads the bill at the Maryland for Easter Week. Others include Charlotte Parry in her sketch, Into the Light; the Primrose Four, Nevins and Gordon, Hayden, Borden and Hayden, Mabell Ponda and co.

At Cripple Creek is renewing old friends at Holliday Street 8-13, and, as usual, drew an audience of goodly proportions at the opening performances.

Clark's Runaway Girls are billed at the Gayety 8-15, and The Gay Widow will hold sway at the New Empire.

The Wednesday Club will again become a factor in Baltimore when it makes its bow to the local public at Albaugh's Theatre on the nights of April 10 and 11. This organization, as told in the columns of The Mirror, is composed of some of the best amateur talent in the city, who have formed themselves into a class under the direction of Robert Hickman, who lately opened a school of acting in Baltimore. For their initial appearance they have chosen three one-act playlets, including The Shadow of the Glen, Miss Civilization, and 'Op o' Me Thumb. It is the present intention of the club to make a brief tour after the local engagement, including Richmond, Washington, and Philadelphia. The club has also announced that Lady Gregory, at present managing the affairs of the Irish Players, has accepted an invitation to be present at the performance of April 10.

From present indications, the majority of our local playhouses will be doing business far into the Summer if all the plans of our different managers do not go awry. The Maryland Theatre is the latest to come into line with the announcement that on June 1 a Summer season would be inaugurated. The management plans to remove all the orchestra chairs and seats on the mezzanine floor, replacing them with tables, where patrons may order what they wish to eat or drink from the cafe of the hotel which adjoins the playhouse.

Madame Schumann-Heink will give a recital at the Lyric on April 15.

Arthur Nikisch and the London Symphony Orchestra will be heard at the Lyric on Friday, April 19. The advance sale give promises of an unusually large house.

The Shuberts have decided not to build a playhouse in Baltimore at this time, and have given up their option of the properties at 523, 525, and 527 North Howard Street. Their option has been taken by an Independent Syndicate, and it is still likely that a theatre will go up on that site in the near future.

There was on view here this week the quilt which was won at the Actors' Fund Fair in the Metropolitan Opera House last Spring by Frankie Heath. It was exhibited in the show window of a prominent firm. It was made chiefly of large silk souvenir programmes dating as far back as the early eighties, and attracted much attention from old theatregoers. It was valued at $5,000.

I. BARTON KREIS.

# THE WEEK IN CHICAGO

## Five Important Openings for Monday Evening—New Palace Theatre Briefly Described—Roster of the Harry Chappell Players

*(Special to The Mirror.)*

Chicago, April 8.—After Easter Sunday the deluge. Five important openings at leading local theatres occurred this evening. At the Blackstone, William H. Crane in The Senator Keeps House; at the Illinois, Augustus Thomas's new play, When It Comes Home; at the Garrick, Robert Mantell, presenting Julius Cæsar as the first of his fortnight's repertoire; at Powers's, John Drew in A Single Man, and at the Studebaker, Paul Armstrong's new melodrama, A Romance of the Underworld. Yesterday Thomas W. Ross moved over from Powers's, and began an indefinite engagement at the Olympic in his "pure fire" hit, The Only Son, and last Saturday night the Princess lighted up to present William A. Brady's new venture, Within the Law. It is quite evident that extended comment must be deferred. Suffice it for the present to say that all of the openings were made to excellent attendance, and that the proved successes presented by Messrs. Crane, Drew, Mantell, and Ross received deserved approval.

Holbrook Blinn is the star of A Romance of the Underworld. He is assisted by Catherine Calvert of Deep Purple fame and a co. of fifty others. Three acts and four scenes give opportunity for some massive scenic effects.

Last Monday evening was made memorable on Clark Street by the opening of the new Palace Theatre, a vaudeville house, to be conducted along English music hall lines. The theatre is one of the finest of its kind in the world, and, as has been stated heretofore, is under the management of Martin Beck, and the house management of Mort H. Singer. The interior is truly palatial. The color scheme in the auditorium is ivory and French gray, with old gold on the plastic details. The draperies and furnishings are in Rose du Barry red, with valances and ornamentation of heavy gold bullion tassels and fringes. The panels of the walls are in French style, and covered with silk brocade of a grayish ivory figured with gold. The ceiling under the balcony is treated in simple square panels done in ivory, and the ornamentation in old gold. The line of the square proscenium opening is ornate with French gold relief. The drop curtain is of rich satin of a lighter Rose du Barry red to harmonize with the draperies and furnishings, and is ornamented with a deep valance, top and bottom, heavily incrusted with gold tassels. The bill was good, and given a music hall tinge, through the activities of Tiller's English Boys and Girls.

Manager Sam H. Harris was in Chicago last week, inspecting the George M. Cohan Grand Opera House. Mr. Harris was met when he arrived by Harry J. Ridings, Chicago representative for the firm, and all the members of Officer 666 co. Aside from being generally popular, Mr. Harris is an officer in the Lambs, the Friars, and the Green Room clubs of New York city. He thinks popular taste has turned strongly toward the newly evolved style of farce exemplified by Officer 666.

It is announced that Thomas W. Ross has accepted the invitation of the Drama League to take the part of Shakespeare in the pageantry and dumb show of the birthday festival ceremonies at the statue of Shakespeare in Lincoln Park on April 23.

Cecil Lean, who was a La Salle favorite for several years of local activity, is seeking a Chicago opening in a new play obtained by him from Sydney Rosenfeld.

The differences between the management of the Cort Theatre and the unionized theatrical mechanics have been submitted to arbitration.

Following John Drew, who appears this week at Powers's Theatre in A Single Man, will come The Marriage—Not, with Ora Waldron, Robert Drouet, Fritz Williams, Albert Howson, and Sibylla Pope in the cast.

Within the Law, presented at the Princess last Saturday evening, is a four-act melodrama, with the scenes laid in New York. The story is that of a young girl, who has been convicted of an offense she did not commit, and, after serving her sentence, is pursued and harassed by the officers of the law until in desperation she turns on them, and decided to live by her wits, using the law to defeat the law and developing extraordinary ingenuity and daring. The part of Mary Turner, the heroine, is played by Emily Stevens, an actress well known in Chicago by her work with Mrs. Fiske, and with Holbrook Blinn in The Boss. Included in the supporting cast are Howard Hall, Blanche Craig, Kenneth Hill, Andrew Robson, William Mack, Howard Estabrook, Caroline Kenyon, John Willard, Georgie O'Ramey, Isabel Goodwin, Helen Hennesberry, and Wilton Taylor. Comment later.

Following The Three Twins, current this week, the College Theatre will present The Third Degree, which has just been released for stock, and which will receive its first stock production by the capable College co.

Frieda Hall, the author and composer of The Voyagers, a musical comedy, which had its production in the La Salle Theatre in Chicago, who has prepared many acts for the vaudeville stage, has just completed and had accepted a four-act play on a semi-religious theme, called The Benediction, which will be produced with a standard cast in the late Summer.

The roster of the Harry Chappell Players, who inaugurated a season of ten weeks at the Grand Opera House, Aurora, Ill., beginning Monday, April 8, is as follows: Proprietor, Harry Chappell; manager, Walter F. Harmon; press representative, John T. Prince, Jr.; stage-manager, Harry Plympton; scenic artist, Homer Goulet. The cast includes Arline Wiseman, Bive Power, Alice Trell, Bessie Hamilton, Harry Warren McCabe, Seth Caleb Halsey, Charles Corwin, Ward L. Thornton, George W. Martyne, and Paul Griffith. The opening was Charles Klein's The Lion and the Mouse.


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KLAW & ERLANGER Present
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By Arrangement with CHARLES FROHMAN in "AN ARABIAN NIGHT."
KISMET
By EDWARD KNOBLAUCH, Produced and Managed by HARRISON GREY FISKE.

EMPIRE Broadway and 40th Street. Evenings at 8:20. Matinees, Wed. & Sat., 2:15.
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Production of CHARLES DICKENS'
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LIBERTY 42nd St., West of B'way Evgs. 8:15 Mats. Wed. & Sat. 2:15
KLAW & ERLANGER - - Managers
HENRY MILLER
IN
THE RAINBOW
By A. E. THOMAS

FULTON 46th St. n'r B'way. Phone 6400 Bryant. Evs. at 8:15 Wed. & Sat. Mats. 2:15
HENRY B. HARRIS Presents
WALKER WHITESIDE
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CHARLES FROHMAN - - Manager
WERBA & LUESCHER present
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in his greatest success
Elevating a Husband

NEW YORK THEATRES.

NEW AMSTERDAM Theatre, 42d St. West of B'way
Evgs. at 8:15. Mats. Wed. & Sat. at 2:15
KLAW & ERLANGER Present
The New Musical Comedy
The Man From Cook's
From the French of Maurice Ordonneau. English book and lyrics by Henry Blossom. Music by Raymond Hubbell. Staged by Ben Teal.

HUDSON Theatre, 44th St., nr. Bway. Evgs. 8:15. Mats. Wed. & Sat.
THE RIGHT TO BE HAPPY
A new play by H. Kellett Chambers.
With
DOROTHY DONNELLY
and EDMUND BREESE

HARRIS Theatre, formerly Hackett. 42d St. near B'way. Evgs. 8:20. Mats., Thurs. & Sat.
HENRY B. HARRIS presents
THE TALKER
by Marion Fairfax.

GAIETY Broadway and 46th Street. Evgs. 8:20. Matinees Wed. and Sat. 2:15.
COHAN & HARRIS Present
OFFICER 666
A Melodramatic Farce by Augustin MacHugh
With GEORGE NASH
and WALLACE EDDINGER

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STAGED BY JULIAN MITCHELL
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75—A WONDERFUL CHORUS—75

BELASCO 44th St., nr. B'way. Evgs., 8:20 Mats., Thurs. & Sat., 2:20
DAVID BELASCO presents
DAVID WARFIELD
In a new play by David Belasco
THE RETURN OF PETER GRIMM

REPUBLIC West 42d Street. Evgs. 8:20. Mats., Wed. & Sat., 2:20.
DAVID BELASCO Manager
DAVID BELASCO presents
A New Comedy Drama, THE WOMAN By William C. De Mille.
With a Cast of Exceptional Merit.


Charles B. Marvin, former manager of the Marlowe Theatre, left the city on a short vacation, the first in nineteen years' campaigning in the business.

When the Marlowe Theatre closes its doors for the Summer on May 19, the stock co. will not disband, but Albert Phillips, Lelia Shaw, and their associate players will begin a short tour, visiting Minneapolis, St. Paul, and Duluth, and in all probability the co. will locate in some city of the Northwest for an indefinite engagement during dog days, and until the weather again becomes chilled enough to return to the Marlowe. Ralph T. Kettering, Jr., Mr. Phillips's general manager, will direct the progress of the Phillips-Shaw aggregation.

Albert Howson, Sibylla Pope, and Robert Drouet are members of the co., which will set James Noel's The Marriage—Not at Powers's Theatre on April 28. The author is a California newspaper writer, and was editor of "The Rawhide Rustler" during the gold craze in that much-exploited camp.

It is given out by the Shubert management that they will close and remodel the American Music Hall during the Summer, and will reopen it in the Fall with one of their Winter Garden offerings.

At the American Music Hall, The Chocolate Soldier, handsomely presented with a fine cast and an orchestra of forty pieces, is doing a gratifyingly large business. John Lund is the conductor, and he has his players under excellent control.

Ready Money, the new comedy which opened at the Cort Theatre last week, has proved true to its name as a box-office success and has been playing to capacity. William Courtenay heads the cast. Supporting him are Joseph Kilgour, Scott Cooper, James Bradbury, Ben Johnson, Ivy Troutman, and other favorites known to Chicago audiences. The story may briefly be sketched as follows: Stephen Baird (William Courtney) a young clubman, well liked, finds himself with but a quarter of a dollar and surrounded by his friends out to enjoy a New Year's eve celebration. Breaking in on his fit of the "blues" comes a clever gentleman confidence operator of international reputation, forcing into his hand fifty thousand dollars in thousand-dollar bills, "better than the Government itself can make them." Accompanying this proffer is this bit of financial philosophy: "It takes money to get money, and you can't get it without it." Who is going to have faith in what you've got to sell if it isn't getting you

anything? But, if they see that it is getting you something, they will fight to get in on it. You know what a new suit of clothes will get you? A pleasant 'good morning.' Well, people can see a thousand-dollar bill farther than anything else of its size in the world. And seeing is believing. And believing is all there is to it." What Baird has to sell is mining stock in a supposedly petered-out Arizona gold property. This proposition is worked out in a consequent avalanche of checks for more money than one could count. Efforts of the secret service to trap the counterfeiter, his successful battle of wits to save himself, and, of course, young Baird, furnish some clever dramatic situations interspersed with abundant laughs. The comedy is what managers are delighted to call a "knock-out"; in other words, "a play with the punch." Messrs. Courtenay and Kilgour have made distinct individual hits, and the support comes in for high commendation.

Bessie Devoie is rehearsing the name part in Louisiana Lou, with a view to playing it at the La Salle Opera House beginning next week. Mary Quive was the first player of the role, and Eleanore Sutter is the present incumbent. Manager Askin has engaged Barney Bernard and thus settled the vexed question of casting the important part of Lidofski in the several Louisiana Lou companies for next season and also provides the cast that is to open in San Francisco on July 4 with a California favorite.

John M. Synge's Deirdre of the Sorrows will be staged by J. H. Gilmour at the Ziegfeld Theatre on April 16. His students of the Chicago Musical College will give the performance.

The annual Actors' Fund benefit performance will take place at the Auditorium, Friday afternoon, April 19. It is stated that Daniel Frohman will come here this week to put in rehearsal several one-act plays which will make up most of the bill.

It is quite likely that the Drama Players will disband for the season at the expiration of this week, which will witness the close of their present engagement at the Lyric.

Preparations are being rushed through for the opening of the amusement park season here. White City will be the first to open its gates—date being Saturday, May 11. There are but six weeks till its opening, and so President Morris Beifeld has day and night shifts at work changing the appearance of the South Side amusement resort.

Sothern and Marlowe will begin their engagement at the Lyric on May 6 instead of April 22, as heretofore announced. On May 13 they will give a free matinee to the 2,000 children taking part in the Drama League's pageant in honor of Shakespeare's birthday.

Next week there will be a double bill at the Lyric, presented by Cyril Scott and co., who will play The Gods of the Mountain and The Best People.

Mrs. Frieda Hall, who is not only a dramatist, but also a very clever composer as well, has just written a fetching waltz, which she calls "The Only Son," and dedicates to Thomas W. Ross, star of the successful comedy of the same name. The waltz is played by the orchestra at the Olympic between the acts of the Ross play.

Spring is here at last. Ringling's Circus, "bigger, better, brighter than ever," opened its annual vernal engagement at the Coliseum last Saturday evening. The spectacle this year is a splendid pageant, Joan of Arc.

Last Friday night the Drama Players presented at the Lyric Carlo Goldoni's The Coffee House. The drama proved to be a queer Venetian comedy about a century and a half behind the times, and with no claims to the title of a classic. The audience was bored, and why this selection was made is one of those things which as Lord Dundreary says, "No fella can find out." Critical comment by local experts is practically unanimous that there is "nothing in the play for the modern player to get a grin on."

It is said that the successful play, Ready Money, now current at the Cort, had the usual experience of good plays in being rejected by innumerable actors and managers. Douglas Fairbanks, now making a fine hit in Officer 666, is alleged to have declined Ready Money. Furthermore, it is alleged that the day after the offering made its successful entry at the Cort, Sam Harris, manager for Mr. Fairbanks, offered Manager Frazee $20,000 cash for Ready Money.

Under a new ordinance, which was adopted last Thursday by the Committee on Licenses of the City Council, theatre licenses are to be reduced from $1,000 to $500, provided, of course, the Council concurs. The proposed license binds managers not to sell tickets at a premium. Another ordinance providing for the fining of ticket scalpers who attempt to operate in front of theatres or on sidewalks is ready for submission to the Council.

Managers Rowland and Clifford will present a new play, called The Divorce, at the Whitney, opening April 20. The piece is by W. A. Maguire, a Chicago author, and deals with the church view of marriage. The management will furnish an excellent cast. Among the players will be Charlotte Granville, Sheldon Lewis, and Edward Emery, of the Drama Players, who will go, as their Player engagements end next Saturday, from the Lyric to the Whitney.

June Madness, the play written by Henry K. Webster, of Evanston, and done recently by the Drama Players at the Lyric, was viewed by George Foster Platt, stage director of Winthrop Ames's Little Theatre, with the tentative notion that it might be produced on the Little Theatre stage. What decision was reached, if any, is not yet made public here.

Among the established successes in town may be named The Pink Lady, now enjoying an indeterminate run at the Colonial. Its fine music by Caryll, and its pleasing book, Englished by McClellan, make it an entertainment of high rank, and place it near the fine achievements of Gilbert and Sullivan. It is in all respects worthy of the large patronage which it is receiving.

Manager Mort H. Singer will put his new production, A Modern Eve, on the stage of the Chicago Opera House, April 21. In the mean time, A Modern Eve began its try-out pilgrimage at Elkhart, Indiana, last Thursday night. It is stated that St. Louis and Kansas City will see the new musical comedy before Chicago.

Salomy Jane is the bill at the Marlowe this week, cleverly presented by the Albert Phillips Stock co. Next week Seven Days will be put on. Business has been excellent at the Englewood house since the Phillips players took possession of the stage.

That popular combination of cartoon, wit and musical comedy, Mutt and Jeff, holds possession of the Imperial stage this week. The colorful production opened to capacity, and evidently upon a most profitable engagement.

OTIS COLBURN.

# THE WEEK IN PHILADELPHIA

## Nazimova Enthusiastically Welcomed—Trixie Friganza's Sixth Week at the Walnut—The Wild Goose in Rehearsal.

*(Special to The Mirror.)*

PHILADELPHIA, April 9.—With the arrival of Easter the beginning of the end of the local theatrical season is in sight, and so to close with a great blare of trumpets, some excellent attractions have been booked for the few remaining weeks before the "Summer season."

Last night there were changes of bills in a number of downtown houses, new offerings being introduced to Quaker City audiences. Of special importance was the annual production of the Mask and Wig Club of the University of Pennsylvania, which opened in its annual engagement last night at the Chestnut Street Opera House. Miss Helen of Troy is the name of the musical melange, and seats for the remaining performances can only be had for a premium. A burlesque on The Concert is one of the best bits done by amateurs in some time.

At the Lyric Hanky Panky came direct from a long run in Chicago. Vera Michelena, who off the stage is Mrs. Paul Schindler, joined the co. in Philadelphia to be with her husband, who is conducting. She takes the part of Cleonatra. Hanky Panky is a typical Lew Fields show and has made a great hit locally, the cast including such well-known stars as Max Rogers, Bobby North, Carter De Haven, Billy Montgomery, Florence Moore, Flora Parker, Harry Cooper, Myrtle Gilbert, and High Cameron.

Nazimova, the great emotional actress, appeared at the Broad this week in her well-known comedy, The Marionettes. It is needless to record that her reception was very enthusiastic.

Julian Eltinge, the clever female impersonator, succeeded Raymond Hitchcock at the Forrest and is now playing a local engagement in his season's hit, The Fascinating Widow.

With this array of stars Philadelphians cannot complain of a lack of good attractions, as the present array is one of the best in this city for weeks. The holdovers at the downtown theatres are but three in number.

Trixie Friganza at the Walnut is in her sixth week in The Sweetest Girl in Paris, and it looks as if she will break the record made last year for a long run by The Country Boy.

Rose Stahl in Maggie Pepper is entertaining thousands at the Garrick, where her impersonation of a department store girl and her portrayal of the dangers and pitfalls confronting such a character is winning her more friends nightly.

At the Adelphi Valeska Suratt in The Red Rose is playing a limited engagement. Unfortunately some of the stars seen in the cast when here last year are missing, otherwise it is the identical production. Craig Campbell, who made such a hit in the original co., is still supporting Miss Suratt, and the newcomers who are worthy of special mention include Max Reynolds and Minerva Coverdale.

Willard Spencer and Fred C. Whitney are busy rehearsing the former's new musical opera, The Wild Goose, which will shortly appear at one of the Shubert theatres. The cast is an excellent one, including such well-known stars as Ethel Jackson, Will Philbrick, and Frank Belcher. Al. Holbrook is the producer and Frank Paret is the musical director. From a brief look-in at one of the rehearsals the Mirror correspondent heard some very tuneful music, listened to some excellent comedy, and saw a bevy of pretty chorus girls who can really dance and sing.

There are some excellent attractions booked for local appearance very shortly. Announcement has been made by the Nixon and Zimmerman forces of two new plays, starring well-known players, that will shortly be given their premiere production in this city. Robert Hilliard, who for the past three seasons has been playing with remarkable success A Pool There Was, will appear in this city one week in that play and on the 22d will present his new vehicle, The Avalanche. The members of the supporting co. will be made public very shortly. At the South Broad week of May 6 David Belasco will try out a new play, The Governor's Lady. Other plays soon to be seen here for the first time include James K. Hackett in The Grain of Dust and George M. Cohan in Forty-five Minutes From Broadway.

Miss Helen of Troy, now at the Chestnut Street Opera House, is the twenty-fourth annual production of the Mask and Wig Club, composed of students in the University of Pennsylvania. It is a two-act musical comedy written by Edwin M. Lavine, staged under the direction of Charles B. Morgan, Jr., with Charles Gilpin as the musical director. Leading members of the cast who take the part of feminine roles are B. B. Heath, 2d, B. G. Morris, E. H. Rogers, and D. A. Hogan, while the chief male roles are assumed by J. B. French, W. F. Scher, J. H. McFadden, Jr., W. T. Towneley, and T. R. Merrill. Some of the novelty dances and specialty numbers are very good, and the burlesque on The Concert by Thomas R. Donaldson made a big hit. The show was first produced in Atlantic City, and after its local productions will be taken on tour through the States.

Don't Lie to Your Wife, one of the hits of last season in Chicago, made its first local appearance this week at the Grand, where the reputation already made by this piece was sustained. A capable cast headed by Dave Lewis is seen, and the humor of the play is enjoyed by all. The rest of the cast is good and the staging is very effective. Last week Brewster's

(Continued on page 23.)


NEW YORK THEATRES.

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in "NAUGHTY MARIETTA"
Week of April 15 } JOHN MASON in AS A MAN THINKS

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Popular Wednesday Matinee, 50c. to $1.50
GEORGE ARLISS
In Louis N. Parker's Play
DISRAELI
With a Notable Cast

# AMUSEMENTS THE COUNTRY OVER

## ALABAMA

**MONTGOMERY.**—GRAND: Billy Clifford in The Girl, the Man and the Game March 26 pleased good house. Viola Allen in The Herfords 29; excellent, to fair-sized audience.—MAJESTIC: Perucbi-Gypsene co. in Rip Van Winkle 28-30; good performance and business.

**MOBILE.**—THEATRE: Homer's Odyssey March 25-30 (pictures) pleased; fair business.—LYRIC: Viola Allen in The Herfords 30; excellent cast; delighted very large audience. Forbes-Robertson in Passing of the Third Floor Back 1; excellent co.; good business.

## ARIZONA

**PHOENIX.**—EMPRESS: The Charity Ball March 21-24; usual high standard that co. has established; good business. In the Bishop's Carriage 25-27; excellent; capacity.

**BISBEE.**—ORPHEUM: The Squaw Man March 26; excellent co.; good business.

## ARKANSAS

**LITTLE ROCK.**—KEMPNER: The Barrier March 22, 23; performances and business good. Pinafore 25; fine cast and good business. Beverly of Graustark 28; well received.

**FORT SMITH.**—NEW: Pinafore (all-star cast) March 26 delighted well-filled house. Field's Minstrels 27; highly pleased; large audience.

## CALIFORNIA

### LOS ANGELES.

**Austin Adams's Landslide Awakens Interest—Charles Dazey's Play Produced.**

The long heralded Pink Lady arrived at the Mason Opera House March 25 for a two weeks' run, and for the first week the attendance has been exceptionally large. The cast is a decidedly large one, headed by Miss De Baugh, who is quite attractive as the Pink Lady, and especially so as a violinist. John E. Young is assigned the comedy role of Dondedier, in which he is most acceptable. Miss Thorpe is a very attractive member, playing one of the leading roles. The next attraction will be Alice Lloyd in Little Miss Fix-It.

At the Belasco Theatre 25-31 The Landslide is in its second week. This comedy, written by Austin Adams, has attracted considerable comment, as the subject of "Socialism" is treated in a rather unique style. William C. Dowlan very forcefully portrays the role of Nicholas Broome, the rich champion of the cause, while Robert Ober most delightfully characterizes the rich man from the opposite standpoint. Thomas MacLarnie has but a small part, that of Bolt, a Socialist ward politician, but be it said that his little bit was cleverly done. Bessie Barriscale shows her usual cleverness in the portrayal of the Polish role of Miriam Polowaska, and Emilie Melville presents a most satisfactory interpretation of Lady Brevoost. The play is well staged under the personal direction of James Neill. Under Southern Skies 1-6.

The Durbar Pictures in Kinemacolor are in their second week at the Auditorium, and drawing splendid attendance twice daily.

At the Majestic Theatre 25-31 Sarah Bernhardt in Camille and Madame Relane in Sans-Gene are portrayed by motion pictures, and are drawing their quota of attendance for the week.

At the Burbank 24-30 Charles Dazey's new play, Captain La Fitte, received its first presentation at the hands of the Burbank Stock co. This is a romantic melodrama with stirring situations savoring from start to finish scenes of the Southern war and tinged with historic romanticisms. Forrest Stanley gives an excellent interpretation of the character of Captain La Fitte, and the role of Diane Vallere, a Creole heiress, is assigned to Genevieve Blinn, who carries through the part exceptionally well. A bit of character study, Antione Archard, was splendidly done by Donald Bowles, while Charles Gyblin gives a true interpretation of the daredevil pirate, Sefton. Bob Leonard made his first appearance with this co. as Louis, a pirate, which he does exceedingly well and was accorded a splendid reception. Franklyn Munnell is the new heavy of the co., and his excellent vocal attainments and personality gave a perfect performance of the role of Marquis Casa Calvo. Harry Duffield, David Hartford, Henry Stockbridge and Grace Travers were all assigned well selected roles, which parts they carried through with their usual cleverness. The Squaw Man 31-6.

Fisher's Follies are giving this city another week of The Never Homes and The Song Birds. The co. is well selected and is giving a snappy little performance of this burlesque and is drawing good attendance.

Ferris Hartman and his co. are still playing The Girl and the Boys at the Grand Opera House. They will say good-by to their many patrons on April 6 and on April 8 will begin their Summer tour, taking in all the cities west of Denver, returning to their local house next Fall. DON W. CARLTON.

**OAKLAND.**—MACDONOUGH: Lulu Glaser in Miss Dudleseck March 25-27; capacity houses. Rebecca of Sunnybrook Farm 28-30; performance and attendance good.—LIBERTY: Bishop's Players presented Next 25-31; fair performance; attendance satisfactory.—COLUMBIA: Columbia Stock co. in In Morocco 24-30; performance and business fair.—ITEM: Sidney Ayres, formerly leading man at the Liberty, returned 1, playing the leading roles with the Liberty Stock co. for an indefinite time.

**SAN JOSE.**—VICTORY: William Faversham in The Faun March 30 delighted fair audience.—THEATRE JOSE: Ed. Redmond co. in The Evils of Paris 25-31; fine co.; large audiences.

**MARYSVILLE.**—THEATRE: Alice Lloyd in Little Miss Fix-It March 19 pleased large house. Excuse Me 22; more than pleased; packed house.

## COLORADO

### DENVER.

**William Hodge at the Broadway—The Heart-Breakers Pleased Tabor Patrons.**

The Deep Purple occupied the boards of the Broadway March 25-31. Paul Armstrong and Wilson Mizner have done themselves much credit with this play of that other half of society, which is not familiar to most of us. Anne Sutherland as Frisco Kate is quite the star of the co., all members of which are excellent in their respective parts. The mounting is all that could be desired. William Hodge in The Man from Home April 1-7.

The Heart Breakers pleased the usual fine audiences at the Tabor 24-30. George Damerel and Ruth Peebles head the cast, and do a very clever waltz, much like the famous Merry Widow. Charles Horn does his part acceptably, and is good support to Mr. Damerel. Other people deserving mention are Ethel Kirk, Louis Meyers, Maud Smith, Justin Cooper, Durelle Mackey, Edward Hume is as funny a comedian as this town has seen in many a day. The staging is decidedly clever with a number of novelties of the Ned Wayburn variety. Paid in Full 31-6. GRANVILLE F. STURGIS.

**COLORADO SPRINGS.**—OPERA HOUSE: Over Night March 25; good co.; fair business. William Hodge in The Man from Home 29; one of season's best; capacity. Paid in Full 30; good co.; poor business.

## CONNECTICUT

**HARTFORD.**—PARSONS: The Million March 29, 30 proved a veritable billboard of rapid fire fun greatly enjoyed by three large audiences. In the co. were Eugene O'Brien, a favorite member of the Summer stock, and William Burress, whose versatility in quick change make-ups, character acting and accents were remarkably well done. The wonderful reproduction in moving colors, the Durbar in Kinemacolor, attracted big attendance week of 1. It was a rich treat, and so attractive and interesting that many of the audiences repeated.—POLI'S: Toplinger 1-6 were the well-known comedian, Joe Welch, and Florence Cooke and co. in an operetta sketch, based on the story of Samson and Delilah. Miss Cooke, who until recently entering the profession sang in the leading church choir here, was enthusiastically greeted. With good voice and stage appearance she pleased all.—HARTFORD, EMPIRE, and PARK: Continue giving good bills of vaudeville and pictures to big business.—ITEM: Jean C. Harvey, general all-around good fellow and press agent, incidentally author of "Everybody Works But Father," was the guest at dinner of the Dandelion Club evening of 4. Said club is composed of newspaper men, with a sprinkling of theatrical managers and other Bohemians, making a composite of "bon vivants et raconteurs."
A. DUMONT.

**BRIDGEPORT.**—LYRIC: One of the notable features of The Wife 1-6 by the Frank Carpenter Stock co. is the three superb scenic sets by Artist Allen Schrock. Robert Conness was at his best as Senator Rutherford, and the remainder of the cast shared honors. Florence Carpenter in particular making the most of her opportunities. Robbed of his unreasonable conceit, John Carroll's intriguing editor would have been impressive. The Lion and the Mouse 8-13.—POLI'S: Lasky's Visions D'Art and the "Tuneful" Trio were favorites in the bill 1-6, while the audiences wondered why Joe Hart ever staged so inane a production (?) as A Night in a Turkish Bath, and how it ever got a headline booking. Neary and Miller, Miller and Lyle, Joleen Sisters, and the Aeroplane Ladies contributed their quota of entertainment. Laddie Cliff and Mrs. Gene Hughes 8-13.
WILLIAM P. HOPKINS.

**WILLIMANTIC.**—LOOMER: Lynn Stock co. 1-6; closed second night owing to poor attendance; will return after Easter.

**WATERBURY.**—POLI'S: The Penalty March 28 pleased fair house. Cattle King 29; topheavy house.

## GEORGIA

**MACON.**—GRAND: Viola Allen in The Herfords March 23 pleased big house. First Violin 30 canceled.

## IDAHO

**BOISE CITY.**—PINNEY: Friars' Club presented Rusticana March 29; well staged; good house.—ORPHEUM: Commercial Club 11, 12 in Mystic Rose. Among those who will have parts are: Limmie Korts, Katrina Johnson, Beryl Code, Hazel Rowley, Margaret Dirks, Mrs. G. F. Ensign, Lew Ensign, Fred Coleman, T. D. Rogart, Ross Carter, Frank King, Dr. Carl J. Hill, Violet Black, Loretta Downs, Margaret Brennan, Florence Reamer, Sophie Peasley, Janet Hubbell, Marv Finneran, Alberta McKie, Myrtle Sensing, and Ina Fletcher.—ITEMS: The Turner reopened by H. B. Carpenter.—Brand, Bijou, and Lyric all doing well.—New Box leads them all: S. R. O.

## ILLINOIS

**OAK PARK.**—WARRINGTON: Grace Hayward Associate Players in Ishmael 1-6; good; fair business. Charles Dingle's Ishmael Worth was excellent. The Katie of Rose Watson was fine piece of character work. William Webb as Randolph Merlin was forceful. Chester Wallace gave a strong Viscount Vincent. Dollie Davis gave an exceptionally artistic Norah Worth. The work of F. H. Livingstone as Herman Brunell, C. D. Brown as Frisbie, and Robert Jones as Morris was very satisfactory. Coletta Power's Mrs. Dugald merited special commendation.

**BLOOMINGTON.**—CHATTERTON: The Gay Morning Glory Burlesquers March 27; fair, to good business. Casey Jones 30; poor co. and business.—ITEM: Upon petition the question of Sunday performances was put to a popular vote at the city election 2, and defeated by 267 votes.

**STERLING.**—ACADEMY: Lyman H. Howe's pictures March 13; excellent satisfaction, to capacity. The Gamblers 14; good co.; small business. The Girl and the Tramp 17; poor co. and business. Rosalind at Red Gate 20 canceled.

**QUINCY.**—EMPIRE: The Gamblers March 26; excellent co. and satisfaction; good business. The Spring Maid 28; capacity business; pleased. Oscar Cook Stock co. 30-6; opened in Master and Man to good business.

**TAYLORVILLE.**—ELKS': Hoover Stock co. in The Village Parson, Heart of Kentucky, Cinderella, Twilight, Boss of Bar Z, and Girl from Newport March 18-23; good co.

**ELGIN.**—GRAND: Vaudeville 1-6.—ITEM: Sunday performances prohibited after April 1. The United Societies are circulating a petition, asking the repeal of the law.

**AURORA.**—GRAND: Young Buffalo March 30; two performances; fair business. A Millionaire Tramp 31, matinee and night; good business.

**STREATOR.**—PLUMB: Casey Jones March 24; fair co. and business. Spring Maid 25 pleased capacity. White Squaw 27 pleased fair house.

**DECATUR.**—POWERS'S: Mutt and Jeff March 21 pleased good house. Spring Maid 5 drew well and pleased.

**MORRISON.**—AUDITORIUM: Widow McCarty March 30; fair co. and business.

**ROCKFORD.**—GRAND: Sarah Padden in Third Degree March 25-30 pleased good house.

## INDIANA

### INDIANAPOLIS.

**Sophie Tucker and Alexander Carr Well Received—Everywoman Drew Big Business.**

After a heated argument over long distance with the Chicago manager, Manager Miller, of English's won out in his determination to present the original co. in Louisiana Lou at his theatre as per contract made earlier in the season. So at the last moment, even after the other co. had been billed here, the large co., including Sophie Tucker, Alexander Carr, Bernard Granville, John Pratt, John L. Kearney, Robert O'Connor, Dorothy Dayne, Eva Fallon, and Eleanor Sutter direct from the La Salle Theatre, came for a three days' engagement March 21-23, playing to large, enthusiastic audiences. Sophie Tucker, well and kindly remembered for her charitable work here during the holiday season several years ago, was a great favorite and received a hearty welcome. Another favorite who pleased was Alexander Carr. Bernard Granville gave a breezy performance and showed exceptional skill as a dancer. Julian Eltinge in The Fascinating Widow 25-30. Christie MacDonald in The Spring Maid 1-3. John Drew in A Single Man 6, 6.

Everywoman, one of the worthiest and best attractions of the season, played to big business at the Shubert Murat 18-23, opening to good houses that grew larger as the week went on. Frederick Ward, Jane Oaker, and Marie Wainwright headed the splendid cast. The New York Philharmonic Orchestra, Josef Stransky, conductor, and Jan Kubelik appeared 26 before a large audience. It was the last of the Ona B. Talbott subscribed concerts for the season. Henri Pelare World Pictures 1-6.

Richard J. Jose in Silver Threads Among the Gold and Around the Clock divided the week at the Park 25-30.

The Petty-Nollman co. opened their second week of stock in The Red Circle, with Laura K. Arnold, Samuel Archer, Adelaide Ross, and others.

After the last performance of Louisiana Lou 23, Sophie Tucker sang at the Claypool, and later at the Denison Cafe for the benefit of Elks' Lodge, No. 13, thereby swelling the charity fund of the lodge, $75. Isidore Sidell played Miss Tucker's accompaniments, and Ruby Beverly, Frances Bovie, and Lee Shaw, of the co., went through the cafe crowds, obtaining donations from the diners.
PEARL KIRKWOOD.

**SOUTH BEND.**—OLIVER: Passers-By March 28 pleased fair house.—AUDITORIUM: Winifred St. Claire in Yankee Girl, Girl from Out Yonder, Chorus Girl, Call of Her Mate, and Rosalind at Red Gate 17-24; pleased fair houses. Cat and the Fiddle 30, 31; fair business.—COMMERCIAL ATHLETIC CLUB: Wabash Glee Club in concert 29; large house; pleased.

**ANGOLA.**—CROXTON: May Irwin in She Knows Better Now March 25; fine co. and business. Lyman Howe's pictures 27; usual good business. Missouri Girl 1; good co. and business.

**HAMMOND.**—THEATRE: Monte Carlo Girls March 30; good house. Lion and the Mouse 31 pleased small house.—ORPHEUM: Flower of the Ranch 31-4; opened to capacity.

**MUNCIE.**—WYSOR GRAND: Tyrone Powers in A Servant in the House March 22 pleased two fair houses. Millionaire Tramp 23; good co.

**HUNTINGTON.**—THEATRE: May Irwin in She Knows Better Now March 27; good co. and business. Grand Stock co. opened in Amy of the Circus 1; capacity.

**KENDALLVILLE.**—THEATRE: Casey Jones 8; poor co.; full house. Lyman Howe's pictures 29; capacity.

**GOSHEN.**—JEFFERSON: Cat and the Fiddle March 29; fair performance and house.

**MICHIGAN CITY.**—ORPHEUM: Flower of the Ranch 28-31 pleased good houses.

**VINCENNES.**—GRAND: Joseph Sheehan Opera co. March 27, 28 delighted good house.

## IOWA

### DES MOINES.

**Princess Stock Company Drew Well—Bookings Scarce As Season Wanes.**

The Amazons was the bill at the Princess Stock Theatre March 17-24, followed by The Nigger 24-31; both attractions drew well.

There has been a lull in the booking at the Berchel, but The Rosary appeared 24-27 and pleased; a return of The Spring Maid was welcomed April 3, and Louisiana Lou arrived 4.

Mary Holton, the Northwestern University graduate of the Princess Stock co., left for the East, accompanied by Jessie Fox, a sister of Mr. Fox, of the Princess co.
HERBERT M. HARWOOD.

**KEOKUK.**—GRAND: Easiest Way March 26; excellent co.; good business. The Gamblers 27; good co.; fair house. Sam Liebert and Victor Morley in Louisiana Lou 28 pleased capacity. Dorothy Maynard and Charles McNaughton in The Spring Maid 29; broke house record and pleased.

**DAVENPORT.**—BURTIS: The Gamblers March 29; justly merited liberal patronage received. Louisiana Lou 31; two performances; best of satisfaction, to capacity.—GRAND: The Spring Maid 31, 1; well received and enjoyed by two large audiences.

**BURLINGTON.**—GRAND: Spring Maid March 30; good co. and good business. Abora Opera co. in Bohemian Girl 23. Margaret Illington in Kindling; plays Burlington, Des Moines and Burlington only cities in Iowa to see her.

**WATERLOO.**—THEATRE: The Gamblers March 26 pleased good business.—ITEM: The Majestic closed for the first half of week of 1, on account of high water which made the heating of the house an impossibility.

**DUBUQUE.**—GRAND: Spring Maid 3 pleased full house.—MAJESTIC: Garside's Stock co. March 31—Indebnite; opened in Girl in Pawn; full house.

**FORT DODGE.**—PRINCESS: The Gamblers March 25 pleased capacity.—ARMORY: Joseph Lehviene 22 pleased big house.

**SPENCER.**—GRAND: Lion and the Mouse March 29 satisfied good house.

## KANSAS

### TOPEKA.

**Al Field's Minstrels Pleased—North Brothers In Musical Comedy.**

Al. G. Field's Minstrels played to standing room at the Grand March 18, which was the largest audience of the year. The chorus was numerically strong, and the orchestra was, perhaps, the best ever carried by Mr. Field. The blackface artists with their dancing, jibes, etc., kept the audience in a ripple of merriment throughout the entire performance. Among the vocalists who scored were: Herbert Willeson, a remarkable falsetto; Walter Sherwood, a tenor of good quality; Jack Richards, another excellent tenor; Guy Bowen, Harry Shunk, Bert Swor, Paul La Londe, and a number of others. Bert Swor's ability to depict the negro character was remarkable in both dialect and action. The scenic effects in the second act were very good. Margaret Anglin, who appeared here last year in The Awakening of Helena Ritchie, came 20 as a comedienne and pleased a large audience in Green Stockings. Miss Anglin played the role of Celia Faraday, a minister of charming attainments. She was supported by a notably good co. H. Reeves Smith bore the burden of the masculine role, while Wilfred Draycott and Maude Granger lent substantially to the support. The beautiful stage settings contributed much to the illusion of the play.

Little Johnnie Jones was the musical offering of North Brothers' Stock co. at the Majestic for the week 18-23. Ann Brosnagh took the dual part of Gredig Gates and the Earl of Bloomsburg. Miss Brosnagh does male attire as the Earl of Bloomsburg, which she portrays with much grace and ease. As Gredie Gates she was very charming, and won many encores with her song numbers, "Fanchet" and "Good-Bye, Flo," both of which were sung very pleasingly. Orval Sourrier, who protrayed Little Johnnie Jones, played in the role which just suited him, and his song numbers, "Yankee Doodle Boy" and "Give My Regards to Broadway," won generous applause. Fred Hand as Tim McGee sung and acted well, receiving a number of encores. He was well fitted for the role. Harry North, who took the part of the "unknown," portrayed the part of the drunk very cleverly. Patti McKinley, Mr. Sayles, Ed. O'Niel, Grif Barnett, James Brants, Guy Harner, and Miss Le Roy all did very good work, and received their share of applause. Roy Brown, who directed the work, deserves much credit for the able manner in which the production was handled. The scenic and electric effects were extravagant and the best seen here in a long time.

The Motion Picture Contest, which was held at the Auditorium 19-28, was won by the Iris Theatre, the loving cup being presented to J. C. Elliot. The managers of the Crystal, Best, Cosy, and Aurora were commended on the high class of pictures offered. H. J. SKINNER.

**HUTCHINSON.**—HOME: George Damerel in The Heart Breakers March 22 pleased largest house of season; cast included George Damerel, Arthur Utterly, Harvey Paull, Stanley Young, Harry Lemonde, Justin Cooner, Edward Hume, H. McLenden, Charles Horn, Ben Gill, Joseph Smith, Ruth Peebles, Ethel Kirk, Louise Mey-

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ers, Augusta Scott, Maude Smith, Durelle Mackey, and Helen Crafton.

**LAWRENCE.** — BOWERSOCK: Margaret Anglin in Green Stockings March 19 pleased S. R. O.

**NORTON.** — AUDITORIUM: William McCabe's Famous Georgia Troubadours March 30: fine co.: good attendance: pleased.

## KENTUCKY

**PADUCAH.**—KENTUCKY: The McCormick Comedians March 25-30: poor attraction.——ARCADE: Kelly-Schuster Comedy co. 25-6 pleased biz business.

**WINCHESTER.** — MACKINTOSH: Frank MacIntee and Milson Evison in Merchant of Venice 2 pleased.

**MAYSVILLE.**—WASHINGTON: University of Cincinnati Glee Club March 29 pleased fair house.

**HENDERSON.**—PARK: Casey Jones March 30: two fair houses.

## LOUISIANA

### NEW ORLEANS.

**The Third Degree, The Herfords, Stock Offering and Motion Pictures This Week.**

At the Greenwall, Homer's Odyssey was beautifully portrayed by the Milano Film Co., and the public libraries report a sudden and considerable demand for the Iliad and the Odyssey.

The Sarah Bernhardt pictures at the Tulane Theatre, showing the celebrated actress and her co. in Camille, together with Gabrielle Bejane in Madame Sans-Gene, were good drawing and entertaining features March 31-6. The pictures were shown with suitable musical accompaniment, Victor Herbert's Orchestra 7-13.

A fair co. presented The Third Degree at the Crescent Theatre 31-6. Jack Walters, Raymond Wells, Edmond Sprague, Edmond Menlove, C. T. Del Vechio, Grace Lord, and Marion Sherwood made up the competent cast. Busy Izzy 7-13.

Viola Allen in The Herfords appeared at the Dauphine Theatre 1-6. The role is well suited to Miss Allen's capabilities, and every opportunity was made the most of. Pinafore 7-13.

The Gazmon-Pollock Stock co. at the Lyric Theatre put on St. Elmo 31-6 to excellent attendance. Mabel Grysene, Hasele Burgess, and Leslie Webb played the leads intelligently. The balance of the cast responded with its usual high standard of work. Thorns and Orange Blossoms 7-13.

At the St. Charles's Orpheum for 1-7, the features were: Madame Besson in a sketch entitled The Woman Who Knew, the Six Brooks, Mosher, Hayes and Mosher, Cal Stewart, Jane Bernton and Marie Meyers, Carl and Victor Pedersen, Dave Ginaro and Ray Bailey, singers, and dancers, and the ever popular kinodrome.

Myrtle Elvyn, under the auspices of the Southern Choral Club, gave several recitals at the St. Charles Hotel Music Room 1-6. The young lady showed ability and made a decided impression.

J. M. QUINTERO.

## MAINE

**BANGOR.**—OPERA HOUSE: Helen Grayce closed highly successful engagement March 30. Plays presented: Squaw Man, Arizona, Charley's Aunt, Jane Eyre, Beverly of Graustark, Gentleman from Mississippi, Romeo and Juliet, Wildfire, and Three Weeks: excellent co. and performances. Get-Rich-Quick Wallingford 1: good co.: large house. Purple Widow co. 2-6: opened to good house.

**AUGUSTA.** — OPERA HOUSE: Get-Rich-Quick Wallingford 2: good co.: S. R. O.

## MARYLAND

**CUMBERLAND.** — MARYLAND: Naughty Marietta March 22, 23 pleased three large houses. Mutt and Jeff 30: two big houses. L. H. Howe's pictures 1, 2: drew well and pleased.

## MASSACHUSETTS

### FALL RIVER.

**Regular Season Drawing to a Close—Plans for Summer Amusements.**

The regular season closed at the Academy, with Baby Mine, March 28 by a strong and well-balanced co. Nanon Welch as the young wife, pretty, dainty and vivacious, cleverly carries that role. Edna Von Buelow as the friend's wife was equally as clever in depicting that character. Benedict MacQuarrie as the young husband was very fine, but the brunt of the comedy rests on the shoulders of John J. McCabe, who was easily the star of the cast. The stage settings were in good taste, and the entire performance pleased very good attendance.

After a long and eventful career, the theatre having been opened January 6, 1876, with Thes Thomas's Concert co., and during which time many famous stars have appeared on its stage, the theatre will in the future be devoted to pictures and vaudeville, opening 8, under the able management of George S. Wiley, who has been one of the most successful of managers. Mr. Wiley has inherited many of the business traits of his father, the late lamented W. J. Wiley, who was manager for many years.

The regular vaudeville season closed 30 at the Savoy, and will for the present play only traveling dramatic cos., opening 8 with P. Paul Marcel's co. of French Players, who will play two engagements 8 and 16, after which a strong list of attractions will be presented.

Baby Mine will close season 13. Manager Charles E. Cook has gone to Woonsocket, R. I., to take charge of Manager Sheedy's theatre. John A. Daley arrived home from Kansas City, Mo., 28 after a very successful season in vaudeville. Cleveland B. Welch (brother of Jack M. Welch), who has been in town for a few days, has returned to the Grand Opera House, New York. Both the Academy of Music and Savoy Theatre were dark week 1-6, partly because of the fact of it being Holy Week and partly to allow of the necessary work in the proposed changing of the policy of the two houses for the balance of the season. As already announced the Academy of Music is to be run as a movine picture and vaudeville house for the balance of the season, and possibly well into the Summer while the Savoy is to be used for the presentation of the advance Academy bookings. The two houses are to remain under the local management of George S. Wiley, who will supervise the coming changes. Practically the entire Academy staff of employes will be transferred to the Savoy. P. H. Harrington will be in charge of the ticket office, which means that Charles Jones will retain the leadership of the orchestra, Phil Dillon and his able crew of stage hands will have charge back of the footlights. Sidney Gulliver will be seen at the entrance, the ushers will be in charge of Leo Cahill and William Page, and Mrs. Stanley will have the care of the coat rooms. William Dillon will have charge of the stage at the Academy, but the engagement of the balance of the staff has not been completed as yet. The Savoy will probably be run as a legitimate house up to Memorial Day.

W. F. GEE.

**BROCKTON.**—HATHAWAY'S: The Thompson-Woods's Stock co. in The Rosary 1-6: opened to good house and gave fine performance. William B. Freeman as Father Kelly did excellent work, and made a hit. Frances Brandt in the dual roles of Alice and Vera was at her best and added another to her list of successes. Thurlow White, W. H. Dimock, Frank MacDonald, Marie Louise Benton, and Jessica Bates deserve mention.

**SOUTHBRIDGE.** — BLANCHARD'S: Homan's Musical Comedy co. March 28-3: very good co.: drew capacity. Robert Jewette, Jack Kammer, and Betty Farrington deserve special mention.

**FITCHBURG.**—CUMINGS: Annual visit of County Sheriff March 27: appreciative house. Victor Bonvier, a local man, delighted his friends in three roles. Rosary 30 (return): light business.

**LOWELL.** — MERRIMACK SQUARE: Our Stock co. in What Money Can't Buy and The Choice 1-6: good business.

**MALDEN.**—AUDITORIUM: Temple Players March 24-30 in Mardi Gras: pleased good business.

## MICHIGAN

### DETROIT.

**Ready Money Presented by Strong Cast—The Fortune Hunter Well Received.**

Detroit theatregoers are still talking about the excellent cast which presented James Montgomery's new comedy, Ready Money, in this city last week, and which included William Courtenay, Ben Johnson, Henry Miller, Jr., Leo Donnelly, Norman Tharp, Scott Cooper, Joseph Kilgour (who appeared by permission of Harrison Grey Fiske), James Bradbury, J. B. Hutchinson, Thomas W. Faber, C. J. Bennett, Guy Nichols, Alfred A. Hesse, Clarence Rockefeller, Ivy Troutman, Bezina Comelli, Ida N. Darling, and Gwendolin Piers.

Jules Lavolie's New Orleans French Opera co. drew excellent houses to the Garrick April 1-6 and offered the following repertoire: Monday, La Boheme; Tuesday, La Favorita; Wednesday, matinee, Faust; Wednesday night, Madame Butterfly; Thursday, Manon; Friday, Thais; Saturday matinee, Lakme, and Saturday night, La Tosca. Next week, The Blue Bird.

The Fortune Hunter, with Fred Niblo as Nathaniel Hunter and Josephine Cohan as Betty Graham, was well received at the Opera House 1-6. Next week, The Price.

Everybody, a modern morality play, was unanimously granted the stellar honors on a well balanced bill at the Temple Theatre 2-7, and the fourteen speaking roles were admirably presented. On the same bill Paul Conchas gave his well-known Hercules act; Minnie Allen, with some good character songs; George Lyons and Bob Yosco, sweet voiced troubadours; El Cota, Lancton and Lucier, Berube and Chapman, and Rose Royal and her posing horse.

Alias Jimmy Valentine drew crowded houses to the Lyceum 1-6. The title-role was played by Edmund Elton, an actor of intelligence and Margaret Dunn gave a strong portrayal of the role of Rose Lane. Next week, The Flirting Princess.

Miles Theatre offered another entertaining bill 2-7, which included the Five Columbians, a condensed version of The Vampire, May Ellmore, the Orpheus Comedy Four, and the Toona Indian Quartette.

The Honeymoon Girls held the stage at the Gayety Theatre 30-6 and the great Behman Show is announced for next week.

At the Avenue Theatre Williams's Imperials, featuring Harry L. Cooper, had a busy week. Next week, the Ideals. ELYP A. MARGNI.

**KALAMAZOO.** — FULLER: Nancy Boyer and co. closed two weeks' engagement March 30: capacity; breaking all house records and presented Love Watches, Beverly of Graustark, My Wife, Clothes, At Cozy Corners, The Frisky Mrs. Johnson, The Heart of Springtime, and Leah Kleschna.

**ADRIAN.**—CROSWELL: Theodore Thomas's Orchestra March 27: overflowing house gave such entire satisfaction that they will be asked to return next season. Martin's U. T. C. 30 satisfied good business.

**BATTLE CREEK.**—POST: Nancy Boyer Stock co. March 31 1 delighted capacity. Plays: The Frisky Mrs. Johnson, The Morals of Marcus, and Beverly of Graustark.

**COLDWATER.**—TIBBETTS: Missouri Girl March 30: fair business. Mutt and Jeff 3 pleased.

## MINNESOTA

### MINNEAPOLIS.

**Maude Adams at the Metropolitan—Sothern and Marlowe at the Shubert.**

Holy Week was quite the dullest week in local theatrical circles. At the Shubert the Durbar was shown in Kinemacolor, while the Metropolitan was dark until April 4, when Maude Adams offered Chantecler for four performances. Next week, however, come Sothern and Marlowe to the Shubert, while the Thurlow Bergen Players are seen for a week at the Metropolitan in Old Heidelberg.

At the Bijou The Convict's Daughter drew well. Leading roles were in the hands of Morris McHugh, Howard Hall, Diana Dewar, Virginia Douglas, and Harvey Hays. Lawrence Peterson in Yon Yonson follows.

The Orpheum bill had Graham Moffatt's The Concealed Bed as the headliner, while the Unique offered Paris by Night, and the Miles the Twelve Navelo Girls.

The Queens of the Folies Bergere appeared at the Dewey, while the Gayety boasted the Vanity Fair Burlesquers. CARLTON W. MILES.


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### ST. PAUL.

**Robert Mantell Drew Well Regardless of Season—Sothern-Marlowe Engagement Postponed.**

A number of vaudeville acts supplemented by the Rice tabloid version of Cinderella, which will shortly tour the Pantages's Circuit, appeared in a special bill, matinee and evening, at the Metropolitan, March 31. Maude Adams in Chantecler 1-3. There was a very large audience the opening night. The co. and production could not be improved upon. Dark 4-6. Get-Rich-Quick Wallingford 7-13. Bergen Players in Old Heidelberg 14-20. Local Swedish Society has week 21-27. John Drew 29-May 1. Bergen Players 2-4. Lulu Glaser 5-8. Barnettes 9-11.

In spite of the fact that it is Holy Week Robert Mantell is attracting large audiences to the Shubert 1-6. Kinemacolor Pictures 8-13. It was supposed Sothern-Marlowe would follow 15-20, but the engagement has been postponed until a later date.

This is Road Show week at the Orpheum, and as unusually fine bill is presented 31-6.

The Empress had a bill of considerable merit, as usual, 31-6.

The Lady Buccaneers were at the Star 31-6.

JOSEPH F. PFISTER.

## MISSOURI

### ST. LOUIS.

**Little Women Made Good Impression at the Shubert—Rose Melville Pleased.**

St. Louis, April 3.—The Olympic Theatre was closed April 1-6 on account of Holy Week. Elsie Ferguson in The First Lady of the Land 7-13.

Little Women began its second week at the Shubert Theatre 1-6 and played to large and enthusiastic audiences. Alice Brady, who plays the part of Meg, deserves special mention. The entire cast did commendable work. A Modern Eve, all-star cast, 7-13.

Panama Canal travel talk by Spearman Lewis was at the Garrick Theatre 1-6: 30 motion pictures: 125 colored views.

The Century Theatre was closed 1-6 because of Holy Week. The Glass House an all-star cast, 7-13.

Rose Melville as the ever amusing Sis Hopkins was at the American Theatre March 31-6 and played to large houses. Miss Melville's comedy efforts were ably seconded by Dan Marble as Obediah. Graham Earle and Josephine Haines also deserve special mention. Cathrine Countiss in The White Sister 7-13.

Mabel Taliaferro in Taken on Credit, a one-act comedy by Edw. Peple, was the headline at Columbia Theatre 1-6 and met with loud applause. Kennedy Nobody and Platt, Vera Berliner, Dare Brothers, and others made an interesting programme.

Dooley's Reception, a two-act farce played to good houses at the Standard Theatre 31-6, with Eddie B. Collins as leading funmaker. Gene Pollard, Willie Mack, and Hester Waters furnished the vaudeville features.

Dave Marion's Dreamland Burlesquers were at the Gayety Theatre 31-6, combining a little bit of everything in musical comedy and vaudeville.

The Thyrsus Dramatic Club of Washington University presented Thees's An Enemy to the People at the Odeon 27 to an appreciative audience. The leading part, Dr. Stockman, was skillfully interpreted by Robert Alfred Roessel. Miss Harold West as the wife and Louise Wenzel as the daughter also deserve special mention.

VIVIAN S. WATKINS.

### KANSAS CITY.

**Three Houses Dark During Holy Week—Good Business at Other Theatres.**

Holy Week was rather strictly observed as the Willis Wood, Shubert, Auditorium, and Gillis theatres were all closed. Business at the other houses was good in consequence.

The Grand had The White Squaw March 31-6, pleasing large audiences nightly. A large and capable co. presented the play with the proper dash and spirit of the times and were well received. The Rosary 7-13.

The Tie That Binds was given four performances at the Auditorium 31, 1 by William Grew and players drawn from the Woodward Stock co., who closed their season here last week. The play was excellently given and the players were accorded more than the ordinary amount of applause.

The Orpheum had a big bill 31-6, playing to capacity audiences nightly. Marguerite Haney in a musical comedy sketch called The Landlady's Lady was the headliner and scored a most emphatic hit.

The Metzetti Troupe were the topliners at the Empress 31-6, showing to big business. Others on the bill that found decided favor were Jones, Grady and co., Mlle. Castle and co., Morton and Lona, Marie La Varrie, and Fred Richard and Anna Gordon.

The Cozy Corner Girls held the boards at the Century 31-6, opening to two big Sunday audiences. Merry Maidens 7-13.

The Gayety had the Crackerjacks 31-6, who were well received by good-sized audiences. Ruby Leoni, Mollie Williams, Johnny Jess, and John Williams all pleased. The Ben Tons 7-13.

D. KREDY CAMPBELL.

**ST. JOSEPH.** — TOOTLE: The Gamblers March 28: splendid co.: chief favorite of which was Paul Everton pleased good business.——LYCEUM: The Crackerjacks Burlesquers 31-6: good co.: pretty chorus and costumes. Mollie Williams made a decided personal hit in her specialties. Le Danse L'Hatiennant: pantomime and ——ITEM: The Western Mutual Vaudeville Association was formed in St. Louis last week with fifteen managers, embracing the Majestic Theatre at St. Joseph, Mo., Houses in Topeka, Wichita, Leavenworth, Kansas City, Oklahoma City, Springfield, Mo., and a number of smaller cities in the Southwest will be represented. H. M. Miller, of Topeka, is president, and Tom Stuart, formerly of St. Joseph, Mo., is treasurer.

**COLUMBIA.**—THEATRE: Red Rose March 28: fair co.: capacity. The Mikado 1, 2 by local B. P. O. E. under direction of Richard Kipling. The Land of the Torodor 3, 4, 5 by Missouri University Quad Club: book and lyrics by B. F. Labenas and Albert Gueverd: music by J. O. Muench.——AUDITORIUM: Flonzaley Quartette 15 pleased capacity. Missouri University Symphony Orchestra 16: good to large house.

## NEBRASKA

### OMAHA.

**Many Fine Attractions Booked at the Brandeis—W. J. Burgess Retires.**

The engagement of Margaret Anglin and her co. in Green Stockings March 22, 23 at the Brandeis, proved to be one of the great dramatic treats of the season in light comedy. We have never seen Miss Anglin to as great an advantage as in this play and her supporting co., especially Mr. Smith and Maude Granger, were excellent. The audiences were large, and at the Saturday matinee the house was completely sold out. The Red Rose made a return engagement, given two performances 24, to fair business.


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The Rosary 28-30. The Spring Maid April 7-10. Paid in Full 11-13. Maude Adams 15-17. Henrietta Crosman 18-20.

At the Boyd Bothern and Marlowe 4-6.

The Woodward Stock co. offered The Freedom of Suzanne at the American 25-30, with Eva Lang in the name part. The Tuesday night audience was the largest for that day of the week in the history of this house. The Sign of the Cross 1-6.

The talk in local theatrical circles is the announcement of the retirement of W. J. Burgess from control of the Brandeis Theatre. He has sold his holdings in the Burgess and Woodward co. to Robert M. Miller, of New York city. Mr. Burgess has been prominently identified with the theatrical business in Omaha for the past twenty-five years, and his name is synonymous with all that is fair in his line of business. In all probability he will no longer be an active theatrical manager, although he may at some future time increase his financial investments in this line.

It is definitely stated that a new vaudeville theatre is to be erected in South Omaha by Frank Dolesal and Rudolph Yechout. The seating capacity of this theatre is to be about 1,400. South Omaha has a population of about 25,000, and it looks to your correspondent as though this venture would be a profitable one.

J. RINGWALT.

LINCOLN. — OLIVER: Casey Jones March 28; poor co.; fair house. Bohemian Girl 29, 30; excellent co.; good business.

## NEVADA

RENO.—MAJESTIC: Graustark March 27, 28; poor co.; good business. Mrs. Wiggs of the Cabbage Patch 7 pleased. Follies of 'Frisco 13, 14.

## NEW HAMPSHIRE

DOVER.—CITY OPERA HOUSE: The Old Homestead March 30; more than delighted biz business.

## NEW JERSEY

### ATLANTIC CITY.

**Young's Pier Fire Benefit Realized $1,200—Girl From Montmartre for First Time.**

ATLANTIC, N. J., April 5, 1912.—This city was the scene of a disastrous fire, which thrilled the inhabitants to a high pitch of excitement. Young's Old Pier at the foot of Tennessee Avenue was burned to the ground. The loss means a great deal to the managers, as this was the busiest season and many good bills booked to play here.

An attraction of merit and enjoyability is that of the play presented at Nixon's Apollo in Rebecca of Sunnybrook Farm.

Diversity is the keynote of the offering presented at the $1,000,000 pier. There were upward of twenty attractions, some of which are staple, and the balance placed on boards either in the afternoon or evening. A sudden boom has seized the rolling skating fad, and since the opening of Easter week goodly numbers were found spinning around the oval with keen delight.

The banner bill of the season was presented at the Savoy, when Irene Franklin appeared with Bert Green at the piano. Milo Belden and co. in their latest farce, Oh, Doctor! Special feature Harry Fox and Millership Sisters. The great xylophonist, George K. Gardner, proved a hit.

Last Sunday evening a benefit was given at the Savoy for the actors who lost their valuables at the big fire. The bill included all the leading stars of the week, and $1,200 was raised.

Next week, Walter C. Kelly, The Virginia Judge, and eight all-star acts, appear at the Savoy, and coming soon will be seen New Way-burn (himself) in The Producer, with a co. of fifty. A $10,000 production in vaudeville.

At the Apollo next week Hattie Williams, with an all-star cast in the farce with music, The Girl from Montmartre plays. This is the first time this play is presented on any stage.

OSCAR B. QUINTO.

### NEWARK.

**The Payton Company Drew Usual Big Business—Personal Mention and Coming Attractions.**

Get-Rich-Quick Wallingford proved a big drawing card at the Newark March 25-30. All the members of the cast were well suited in the roles and the piece was excellently given. The Newark will be dark during Holy Week, opening April 8 with Kitty Gordon in The Enchantress.

Baby Mine was booked at the Shubert for 25-30, but canceled, and the Durbar at Delhi, by the Kinemacolor co., was given instead. This house will be dark during Holy Week, opening 8 with John Mason in As a Man Thinks.

The Payton co. presented The Deep Purple 25-30 to the usual big houses. Mabel Brownell as the frightened little Doris Moore gave a fine portrayal of the innocent girl who was so influenced by Leland. Mabel Estelle was assigned the small role of Ruth Lake and had but very little to do except look pretty, which she did to perfection. Sadie Radcliffe as Mrs. Lake looked motherly and lovable. Lillian Stewart as the maid was good. Mary E. Cunard, who succeeds Belle D'Arcy, made a favorable impression as Frisco Kate. She acquitted herself so well it is safe to say she will at once become a Payton favorite. Clifford Stork as William Lake gave a fine portrayal and, as usual, scored.

Holy Week proved a record breaker with the Payton co. Hundreds were turned away at every performance of The Commuters, which was never better presented. Mabel Brownell was delightful as Hetty Brice. Clifford Stork gave a spirited and happy performance as Sammy Fletcher; in fact, he has not had a more suitable role for several weeks. Edward Van Sloan as Larry Brice was also at home in the role. Harry Roche, who never fails, was excellent as Mr. Rollston. Lee Sterrett as Mr. Applebee had so little to do one almost forgot he was in the cast, which will not be the case next week, when he plays Ready Money Ryder. Sadie Radcliffe, as motherly as ever, gave Mrs. Graham a sweet touch. Gabrielle Ross, a newcomer, scored as the maid. Mary E. Cunard, who made such a good impression last week, added to her laurels as Mrs. Crane. Dainty Mabelle Estelle as Mrs. Colton was delightful and, as usual, wore "some gowns." Lillian Stuart, Virginia Wilson, and Dagmar Lenette added much to the picture in the second act. Special mention is due Harry Bennett for his beautiful scenery, especially in the last act. Joe Payton is wearing his happy smile and thinks Newark is a rather nice town. Next week the Payton co. will present The Lion and the Mouse. Mabel Brownell as the Mouse and Lee Sterrett the Lion.

It looks as though we will be well "stocked" this Summer, as several new cos. are planning to open here.

The Aborn Opera co. will not be at Olympic Park this season, much to the regret of many.

The Kneisel Quartette give their fourth and last concert 11. GEORGE S. APPLEGATE.

### JERSEY CITY.

**Majestic Theatre Dark For First Time in Twenty-five Years—Coming Attractions.**

The Majestic was dark April 1-6 on account of Holy Week, for the first time since this city has had a Henderson for a manager—over twenty-five years. Chauncey Olcott in Macushla 8-13. Dave Lewis in Don't Lie to Your Wife 15-20.

The Kinemacolor pictures of the Durbar at Delhi were at the Orpheum Theatre March 30-6, to fair patronage. Like scenes from the Arabian Nights, the gorgeous spectacle of the Durbar is presented with its hosts of distinguished personages.

The Regatta Girls came to the Bon Ton Theatre 1-6 to good patronage. Ted Burns is the star and he appears to good advantage. Anna Grant and Marie Fisher are the female leaders. Watson's Burlesquers 8-13, which will close the regular season at the house. Commencing 15, vaudeville and moving pictures will be the Summer attraction.

Manager Frank E. Henderson went to Baltimore 1 and has been doing the boardwalk at Atlantic City for a few days. He expects to keep the Majestic here open until June 1.

WALTER C. SMITH.

### HOBOKEN.

**Severn De Deyn More Popular Than Ever—Grace Valentine Joins the Players.**

The Witching Hour was presented by the Gayety Players April 1-6, and resulted in a personal triumph for Severn De Deyn, whose popularity seems ever on the increase. Grace Valentine has been added to the co., and Ralph Dean has replaced Louis Albion as director. Walter Thomas takes John Grey's place in juvenile roles. The Commuters 8-13.

Noah Taylor, assistant manager of the Lyric, has returned from a trip to Bermuda.

REGINALD SIMPSON.

BURLINGTON.—AUDITORIUM: Charles K. Champlin co. in Hello Bill 3; terminated highly successful engagement; most flattering reception ever accorded stock co. at this house; many unable to gain admittance at last performance. Among those particularly praiseworthy were: Ruth Gates, Lucy Nelll, Doris Bonita, Arthur Griffin, Ben Hasell, Edward Poulter, and James K. Dunseith.——ITEM: The best wishes of a host of new found friends follow the Champlin co. To Mr. Champlin, a warm admirer of THE MIRROR, and to Manager Charles Oakley, the writer is indebted for courtesies extended. This organization is assured a hearty welcome on their return. J. WILL BURR.

CAMDEN.—TEMPLE: St. Elmo March 28-30; large and well-pleased business. Martin L. Aslop as St. Elmo, Clare Armstrong as Edna Earl gives splendid interpretation, and were supported by a very good co. Scenery carried by the production was elaborate.——BROADWAY: Vaudeville 25-30; capacity.

G. JOHNSON HARTEL.

UNION HILL. — HUDSON: An all-woman bill is on here 1-8 to fine business. Hearty applause greeted the innovation, and all the acts made good. Among whom were Ronay's Poodles, Tilly Whitney and Emma Brand, Helen Trix, Muriel and Francis, Charlotte Parry and co., Vardaman, and the Four Burns Sisters.

BRIDGETON. — CRITERION: Mutt and Jeff 1; excellent co.; large audience.

## NEW YORK

### BUFFALO.

**Will Deming in the Fortune Hunter Enthusiastically Welcomed—Other Attractions.**

Despite the fact that it has been seen here before The Fortune Hunter, with Will Deming in the leading role, was presented at the Star Theatre April 1-5, and received an enthusiastic reception. During the little comedy's long period of favor, neither co. nor setting has been cheapened.

The Teck is closed this week.

Madame Adelaide Norwood, the American prima donna, is at Shea's, heading a bill of stars; she was given a hearty welcome and was recalled time and again. The selections from the different operas are popular ones. Edmund Hayes and co. in The Piano Mover have a funny sketch. Wellington Cross and Lois Josephine in Dying to Bet are clever. Walter S. Dickinson in The ex-Justice of Peace was amusing. Joe Keno and Rosie Green in Hands Across the Street are excellent dancers and singers.

Gus Fay, a Buffalo product, and the Big Gaiety co. at the Garden Theatre, unloaders of songs, dances, laughter and amusing situations, used a two-act sketch, entitled A Floride Enchantment. The entire burlesque co. is good right down to the smallest girl in the chorus: S. R. O.

Joe Rose and Sam Michaels are the chieftains of Sam Williams's Ideals at the Lafayette, and won many hands from capacity houses. The burlettas used were Friends in Business Only and Queen of the Island. J. W. B.

ALBANY. — HARMANUS BLEECKER HALL: The Lytell-Vaughan Stock co. offered a splendid production of The Awakening of Helena Ritchie 1-6. Miss Vaughan, Frank Base, Eugene Shakespeare, and Wilson Reynolds handled the leading roles in a highly satisfactory manner and received the hearty approval of packed houses during the week. Seven Days 8-13.——EMPIRE: Waldron's Trocaderos 1-8 drew crowded houses and scored well. Hurtig's Taxi Girls 4-6; appeared in one of the best performances of the season; the vaudeville numbers being far above the average. Business up to the capacity. Robie's Knickerbockers 8-10. The Winning Widow 11-13.——GAIETY: Week 1-6 New York Belles Burlesquers served to please and draw full houses. Jimmie Kearney, principal comedian, and Marginia, the sensational Egyptian dancer, won special favor.——PROCTOR'S: Had a good bill week 1-6; business big.——ITEMS: Jeanette Young, formerly a local church choir singer, is now a prominent member of Waldron's Trocaderos. She possesses a sweet voice, which she handles in a most pleasing manner.—Albany, which is only about one-fortieth the size of New York city, spends one-fiftieth as much in theatres, or $1,000,000 a year and out of this amount the yearly receipts of Harmanus Bleecker Hall alone average $400,000, according to a statement by E. M. Hart, its local manager.—The romantic comedy, Miss and Miss, will be presented 15, 16 at Centennial Hall by Women's Dramatic Club. The principal roles will be played by Marion Fitzpatrick, Mrs. R. S. Ryder, Mrs. J. M. Griffiths, Cordelia Reed, Sylvia Cameron, Mrs. Charles B. McSparren, Mildred Patterson, and Ada Blake, who is the dramatic coach of the club. GEORGE W. HERRICK.

ELMIRA.—LYCEUM: Dante's Inferno pictures March 25-27; good business; pleased.——COLONIAL: The popular Stanford and Western Players scored another hit in Bobby Burnit 25-30; large business. George MacQuarrie was capital in the title-role; Emily Smiley proved sweet and winsome as Agnes Elliston; Harry Wilgus supplied fun aplenty as Biff Bates. Henry Crosby was a strong Daniel Johnson. C. Norman Hammond an adequate Sam Stone, and Margaret Field a captivating Nellie Platt. The small parts were well taken, and the scenic effects under the direction of Maurice Stanford of the best.——ITEMS: By order of the State Fire Marshall, the Cropsey Opera House, Avoca, N. Y., has been closed until such time as additional exits and fire escapes have been constructed. Manager Cropsey states that the required changes will be made.—The annual banquet of the Elmira Press Club, the big event in local clubdom, occurred at the Hotel Rathbun 30.—Jane Eustace, of The Greyhound co., Astor Theatre, New York, spent 24 at her home in this city. J. MAXWELL BEERS.

SYRACUSE.—WIETING: A Bachelor's Romance proved an excellent vehicle for the Kellard Stock co. 1-6, and attracted large houses. Mr. Kellard was pleasing in the leading role, and Jean Murdoch took advantage of the opportunity to increase her popularity as Sylvia. Rebecca Ridgeley has displayed marked ability in all parts assigned her, and made a decided hit as Pucksee. Horace Porter, Frances Murdoch, Guy D'Ennery, and Hugh Retticker were also in evidence.——EMPIRE: Richard Carle in Jumping Jupiter attracted well and pleased March 25-30.——BASTABLE: Dante's Inferno (pictures) to good business 1-6.——ITEMS: Ines Plummer, daughter of Manager Charles H. Plummer, of the Grand, arrived home 2 to remain until July 1, when she rejoins Paul Dickey in The Come Back for an engagement in the Orpheum Circuit.—W. N. McCarthy, of the Old Town co., is visiting at his home here.—N. S. Hill, general representative of the Reis's Circuit, is in New York. E. A. BRIDGMAN.

ROCHESTER. — LYCEUM: The Fortune Hunter repeated its former success March 29, 30.——BAKER: 'Way Down East drew well 25-30.——COOKE'S: The Ideals offered a pleasing burlesque 28-30.——CORINTHIAN: Taxi Girls 25-30; amused large houses; olio of exceptional merit. E. G. EIMMER.

SODUS.—NEW OPERA HOUSE:——ITEM: Report in recent MIRROR that Reformed Church has purchased Sodus Opera House correct. It should not confuse readers, however, it was the old house, which was used for dances and basketball only after new house was built. Madame X will close season at new house, which will open Sept. 14, after Summer season vaudeville and pictures, which are not given during regular season.

UTICA.—MAJESTIC: Majestic Stock co. in The White Sister March 25-30; big business.——SHUBERT: Morton Musical Stock co. in A Knight for a Day 28-30 pleased crowded houses.

AUBURN. — JEFFERSON: Richard Carle March 27 pleased capacity. Fortune Hunter 28; well attended. U. T. C. 30; good house.

SALAMANCA. — ANDREWS: Madame X March 29; good co. and business.

## OHIO

### CLEVELAND.

**The Blue Bird Returned to the Colonial—William H. Crane at the Opera House.**

Manager "Bob" McLaughlin, of the Colonial, succeeded in getting a return engagement of The Blue Bird. The cast is practically unchanged since its last appearance here several weeks ago, when many were turned away unable to buy even standing room. This week bids fair to be a repetition of the first engagement. French Opera co. 31-26.

William H. Crane in The Senator Keene House is at the Opera House and was well received by a large and well satisfied audience. Ambassador Myron T. Herrick and William H. Crane visited Wednesday night between acts. The ambassador was a guest at a box party and took occasion to renew acquaintance with Crane, and invited him to call on him in Paris. Tyrone Power in The Servant in the House 21-26.

The Empire has Rose Sydell's London Belles in a two-act burlesque called Wanted—A Girl. Rose Sydell knows just what her audience wants to amuse them, and from appearances her idea is absolutely correct. Mark Davis, James Bogard, and Florence Nicoll in a skit called The Grocer's Boy was very cleverly rendered.

The Shillings are the headliners at the Prospect and they surely are able to hold that position. Maurice Freeman and co. present a sketch, Tony and the Stork, which is well done. Mr. and Mrs. Elliott are harp players and they make good.

The Sam Devere co. holds forth at the Star and puts on a two-act burlesque called The Dutch Champion, in which Will Ward and Mell Clark are the funmakers. Their stunt is good. Gertrude Lynch in impersonations of well-known vaudeville actresses is the best part of the whole performance. Her imitation of Eva Tanguay is clever and made a big hit.

GEORGE DOWNS.

ZANESVILLE.—ITEMS: A short season at the thoroughly renovated Schultz will open 10 with The Girl of My Dreams, and on 11 Francis Wilson will present The Bachelor's Baby. Through the untiring efforts of Manager Canning these two attractions have been secured at $1.50 instead of $2—the price charged in larger cities.—Motion pictures will be the attraction at the Weller for the Spring and Summer season, and Reis's bookings for next year will be at the Schultz, as he did not renew his lease with the Weller.—The Rexies will give their annual minstrel show at the Orpheum 8-10.

LAURA B. POE.


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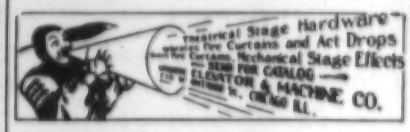


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EAST LIVERPOOL. — CERAMIC: Millionaire Tramp March 5 pleased good business. Florence Webber in Naughty Marietta 7 pleased big business. Smart Set in Dr. Beans from Boston 9 pleased big business. Man on the Box 12 pleased fair house. Mutt and Jeff 16; two largest houses of season. Aborn Opera co. 23 delighted capacity. Howe's pictures 26; big business.——ITEMS: Jack L. Duncan has joined the 101 Ranch Wild West Shows.—Frank W. Shea has joined Raymond Hitchcock in The Red Widow.—Ellen Beach Yaw, of New York, sang in concert here on 21 to large house.—Willis Rusby is with the John Sparks's Circus, doing advance work.—Jesse Simmons, of Over the River co., attended the funeral of his mother here.—The Ringling Shows will appear here on May 21.—Ray Rollins joined the Barnum and Bailey Shows in New York.

YOUNGSTOWN.—GRAND: Elks' Minstrels March 23; large houses. The Man on the Box 27; fair co. and business. School Days 28-30; good houses.——PARK: Welsh Choir 25 pleased good houses. The Fortune Hunter 27; well received by large houses.——ITEM: Josephine Cohan, Fred Niblo, and Frank Bacon were heartily applauded, and Mr. Niblo was forced to make a speech.

ASHLAND.—OPERA HOUSE: Man on the Box March 28 pleased small house.——ITEM: L. H. Heckman, of this city, former theatrical manager, last year excursion agent for the John Robinson Shows, has accepted a similar position with Hagenbeck-Wallace.

LIMA.—FAUROT: Chocolate Soldier March 27 pleased crowded house. Lyman H. Howe's Travel Pictures 30, 31; big business.——LYRIC: Lyric Stock co. in Grit the Newsboy 25-27. A Southern Romance 28-30 satisfied the usual good crowds.

IRONTON.—MASONIC: Lion and the Mouse March 22; fine co. and business. Keyes Sisters' Stock co. 25-30; good business.——ITEM: Keyes's Stock co. has stored scenery here, and will open at Masonic next season.

CIRCLEVILLE.—GRAND: J. Leubrie Hill in My Friend from Dixie March 21; excellent co.; fair business. Lion and the Mouse 25 pleased good business. The Gamblers 29; well received.

LONDONVILLE.—NEW CITY THEATRE: Man on the Box March 27 canceled. Bul Bul 29; good attraction; fair business. Forrest Bird deserves mention; same attraction will return 13.

DEFIANCE.—CITIZENS' OPERA HOUSE: La Salle Musical Comedy co. March 25-30; good co. and business; pleased. Plays: Hurdy-Gurdy, The King of Patagonia, The Winsome Widow.

AKRON. — COLONIAL: Fortune Hunter March 26 delighted large house.——GRAND: Light Eternal 21-23 pleased good houses. Newlyweds 25-27 satisfied capacity.

PIQUA.—MAY'S OPERA HOUSE: Tyrone Power in The Servant in the House March 21; good business; pleased. Cat and the Fiddle 22 pleased fair business.

CARROLLTON.—GRAND: Man on the Box March 9 delighted big business. Chicago Glee Club 13 pleased. A Clergyman's Courtship 28 (local); packed house.

FREMONT.—OPERA HOUSE: Casey Jones March 25 failed to please fair house. Cow and the Moon 2 pleased fair house.

COSHOCTON. — SIXTH STREET THEA-

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TRE: Fortune Hunter March 22: best offering of season. Excuse Me 25: good co. and business.

BUCYRUS.—THEATRE: Oberlin Glee March 26 pleased big house. Cow and the Moon 27: excellent offering: good house.

NORWALK.—GILGER: Cow and the Moon March 29 delighted satisfactory returns: some of the effects finest ever seen on local stage.

SPRINGFIELD.—FAIRBANKS: Mutt and Jeff March 27: capacity. Lyman Howe's pictures 29: capacity.

NEW PHILADELPHIA.—UNION: Six Perkins March 26: light business. Excuse Me 27: good co.: packed house.

CAMBRIDGE.—COLONIAL: Lyman Howe's pictures March 29 pleased fine house. Newlyweds 30 pleased fair business.

NAPOLEON.—OPERA HOUSE: Casey Jones March 16 pleased good house. King of Patagonia 29 pleased: S. R. O.

WARREN.—OPERA HOUSE: Man on the Box March 30: good house.

## OKLAHOMA

OKLAHOMA CITY.—OVERHOLSER: William Hodge in The Man from Home March 25-27: fair business: one of season's best offerings. Pinafore 28: big house. Henrietta Crosman in The Real Thing 29, 30: deserved better business.—METROPOLITAN: North Brothers' Stock co. in A Little Brother of the Rich 25-31: usual big business.—ITEM: The Folly changed from vaudeville to dramatic stock, under direction of Ed. Camp, 31.

GUTHRIE.—THEATRE: Myrtle Elvyn in The Brook March 22 pleased: Miss Elvyn made big hit here by giving recital for the benefit of the victims of the San Bois Mine disaster.

M'ALESTER.—BUSBY: The Barrier March 27 pleased. Al. G. Field's Minstrels 28 pleased small audience: inclement weather.

MUSKOGEE.—HINTON: De Wolf Hopper March 27 in H. M. S. Pinafore: excellent co.: capacity business.

## OREGON

### PORTLAND.

**Excuse Me Pleased Capacity at the Heilig —Maude Leone Joins Baker Stock.**

Excuse Me, with several of the original cast in their favorite roles, played to capacity at the Heilig March 24-27. The only change of cast during the week was the loss of "Snoozelums" and his replacement by a local favorite. The Regina Prager co. in Yiddish plays and songs was greeted with good houses at both performances. Lulu Glaser opens at the Heilig in Miss Dudelsack for four nights, beginning 31, followed by Madame X 4-6, Rebecca of Sunnybrook Farm underlined, seven nights, beginning 7.

Madame Tetrazzini is billed for a single recital at the Heilig Saturday, March 30. The house is sold out.

Over at the Baker The Newlyweds and Their Baby scored a laughing hit 24-30.

Manager George L. Baker announces the welcome news to stock lovers in the reopening of the Baker Theatre with a reorganized stock co., with The Fourth Estate as the initial attraction, opening March 31. Among the new members are Wallace Mack, Maude Leone, Margaret Mariotte, and Harrison J. Terry. Some of the old favorites of this co. are William Dills, Earl Dwire, Walter Gilbert, and J. Frank Burke.

At the Orpheum the headliners of the week were McIntyre and Heath, who succeeded in impressing both the audience and the box-office.

JOHN F. LOGAN.

## PENNSYLVANIA

READING.—ACADEMY: The Big Review (burlesque) March 21: two large and appreciative audiences. Frankie Heath was featured, and justly so, and was ably supported by Harry Le Van and a clever co. Holbrook Blinn in A Romance of the Underworld 22: a fair-sized house: scored heavily: audience enthusiastic. Mr. Blinn, although he performed fully up to his usual high standard, did not have a role which gave him very much opportunity: very large and competent cast: included Catherine Calvert, A. E. Walsh, James A. Marcus, Ralph Theodore, W. Tammany Young, Rita Bercid, George B. Miller, Leonard Ide, Norman Phillips, Walter H. Long, William O'Neill, Ben J. Plasma, Anna McDonald, R. J. Moye, Gertrude West, Harry Hammill, Charles Mylott, Charles Griffin, Philip Gastrock, Joseph Kelly, Charles B. Woods, Henry North, Jess Rogers, Mark Harrison, M. J. Morrissey, James Keefe, F. J. Long, George Webber, and others. The settings were elaborate. Florence Webber in Naughty Marietta 27, with matinee; good business. The Gay Widows 28 (burlesque) drew two large audiences in spite of unfavorable weather conditions.

SCRANTON.—LYCEUM: George Evans's Honey Boy Minstrels March 22, with matinee: co. excellent: big business. Valeska Suratt in The Red Rose 23: co. and business excellent. Valeska Suratt as Lola was easily the bright star of the play, and became an instant favorite, and was accorded many encores and curtain calls. Laura Jaffrey as Daisy, Craig Campbell as Andre, and Minerva Coverdale as Gyp were very good and merit special mention.—POLI'S: Florence Nash and Joseph Jefferson in In 1999 headed a very good bill week of 25: scored heavily.—NEW ACADEMY: Dante's Inferno for the entire week 25 to capacity houses.—COLUMBIA: Miner's Americans in The Song Hits of the Season, The Little Blond Man, and A Country School 28-30: co. and business excellent. Felix Rush, Margaret Flavin, Lena Daley, and Chester Nelson were featured and made good.—ITEM: The New York Philharmonic Orchestra, Josef Stransky director, assisted by Jan Kubelik, violin virtuoso, gave a concert at Town Hall to the largest audience ever assembled in this city. Kubelik played with his usual skill.

CHAMBERSBURG.—NEW: Lyman H. Howe's was fine as ever; deservedly large house. The Manhattan Players (return) opened 1 in The Man in Overalls, Girl I Left Behind, Mr. Kearney from Killarney, and The Girl and the Detective: very large houses: indications point that this meritorious co. will break former records.—ITEM: Manager Charles W. Bever has also leased the Rosedale Opera House, and will run it on the same policy as the New.—Former Manager Frank A. Shinabrook will be resident manager.

LANCASTER.—FULTON: Harry Bulger in The Flirting Princess March 24: light house. Over Night 25: good co.: pleased a large audience. Lyman H. Howe's pictures 26 pleased large house. Merry Widow Burlesquers 27 pleased fair house.—ITEM: John B. Binsinger, formerly manager of opera houses at Columbia and Hasleton, Pa., is now proprietor of the Globe Hotel, this city.

ALLENTOWN.—LYRIC: Kirk Brown closed engagement March 30 to average good business. Plays: The Fatal Marriage, The Liars, On Parole, The Two Orphans, Michael Strogoff, Romeo and Juliet, Othello, and Oliver Twist were all well presented, and gave excellent satisfaction. Mr. Brown has surrounded himself with a fine co.

GREENSBURG.—THEATRE: Over Night March 21 pleased light house. Bohemian Girl 25 pleased big house. Mutt and Jeff 27 delighted two big houses. Fortune Hunter 1: good co.: business fair.

WILKES-BARRE.—GRAND: Valeska Suratt in Under the Red Rose March 29, 30: excellent co. and business.—LUZERNE: The Cherry Blossoms 1-6 pleased good business.

LEBANON.—ACADEMY: Over Night March 25: good co.: fair business. Bohemian Girl 29: big hit: capacity.

WILLIAMSPORT.—LYCOMING: Harry Bulger in The Flirting Princess March 25: well received: good business.

POTTSVILLE.—ACADEMY: Over Night March 29: good co. and business. Naughty Marietta 30 pleased good house.

GREENVILLE.—LAIRD: Man on the Box March 21: fair house. New Sunny South 25 pleased fair house.

M'KEESPORT.—WHITE'S: Bohemian Girl March 27 pleased capacity. Fortune Hunter 29 pleased fair house.

JOHNSTOWN.—CAMBRIA: Stock co. in The Servant in the House 1-6: good business considering time of year.

BUTLER.—MAJESTIC: Mutt and Jeff March 26: capable co.: large house. Horne Stock co., of Cincinnati, opens about 15.

SUNBURY.—THEATRE: Naughty Marietta March 29 pleased: S. R. O.

WELLSBORO.—BACHE AUDITORIUM: Madame Sherry 1 pleased enthusiastic house.

BELLEFONTE.—GARMAN'S: Madame Sherry 2-6 pleased good houses.

POTTSTOWN.—GRAND: Naughty Marietta March 28 pleased big business.

HAZLETON.—GRAND: Darner Stock co. in East Lynne March 25-30 satisfied good house.

MEADVILLE.—ACADEMY: Chocolate Soldier 2 pleased capacity.

## RHODE ISLAND

### PROVIDENCE.

**Quietest Week of Season—Praise for the Empire Stock Company—Keith's Attractions.**

Holy Week was again responsible for the quietest week of the entire season. The Opera House remained dark throughout the week, and the Imperial had two nights only, 5, 6, with the Lipsen Theatre co. in The Iron Man and The Lost Children. The cast headed by Max Rosenthal included some very prominent Yiddish players.

The Empire Stock co. continued throughout the week with a fine presentation of Out of the Fold to small audiences. The various roles were in capable hands, and the co. worked in unison toward a most successful performance. Secret Service 8-13.

Sam Howe's Lovemakers were at the Westminster 1-6, where Mr. Howe himself featured in good comedy. Robinson's Crusoe Girls 8-13.

Keith's offered another unique bill composed, with but one exception, of women. Joe Jackson has that distinction, and his act was most amusing. The Fadettes, with Caroline B. Nichols directing, rendered a splendid musical programme.

Madame Bertha Kalich will be the headline feature of the closing week of the vaudeville season at Keith's 8-13.

Mutt and Jeff will be the attraction throughout Easter week at the Opera House.

H. P. HYLAND.

WOONSOCKET.—BIJOU: Bijou Stock co. in In Missouri March 25-30: good business.

## TENNESSEE

CHATTANOOGA.—LYRIC: Viola Allen in The Herfords March 27. Forbes-Robertson in Third Floor Back 6 pleased. Katzes-Phelan Musical Comedy co. 24-30 pleased good business.

## TEXAS

SAN ANTONIO.—GRAND: Forbes-Robertson in The Passing of Third Floor Back March 19, 20: held three good houses spellbound. Henrietta Crosman in The Real Thing 21, 22: deserved better patronage: weather interfered. Pinafore 3, with De Wolf Hopper and Eugene Cowles: well received.—ORPHEUM: Orpheum Players in Girls 31-6: business increasing: fine co. Lois Downin in leading role more than pleased: Manager Cushing is to be congratulated.

HADEN F. SMITH.

PLATONIA.—OPERA HOUSE: Motion pictures: three nights each week.—ITEMS: Hattie Bells, Pride of the Prairie Shows, opened season here March 23: good performance and business.—Don Carlos Dog and Monkey Show was here 6, 7: good co. and business.

WACO.—AUDITORIUM: William Hodge in The Man from Home March 19: excellent performance and house. Henrietta Crosman in The Real Thing 23: excellent performance: big house.

GAINESVILLE.—OPERA HOUSE: Granstark March 26 pleased fair house. Della Clark in Introduce Me 29: clever performance: good house.

BRYAN.—COLONIAL: The Barrier March 8: good co.: deserved better house. Introduce Me 15: good co.: fair house. Babe Welch and Kitty Frances 20-23 pleased fair houses.

## UTAH

### SALT LAKE CITY.

**The Pink Lady Drew Well and Pleased—Olive Vail Found Many Admirers.**

At the Salt Lake Theatre The Pink Lady drew large and enthusiastic audiences entire week of March 18 at advanced prices. Olga de Baugh, Josie Intrepidi, Fay Tunis, Louise Kay, Minnie Jarbeau, and Octavia Broske were each pretty and clever. John E. Young, who is well remembered for his work in The Time, the Place and the Girl, got some warm receptions. Olga de Baugh was recalled for her violin playing, and, although she was very satisfactory in the part of the Pink Lady, there was some disappointment felt that we could not have seen Hazel Dawn (who is a Utah girl).

At the Colonial Miss Nobody from Starland drew fair houses 17, 18. Olive Vail sang well, looked well, and was popular. The scene supposed to be "behind the scenes" was an ingenious and laughable set, and was well played. Raymond Payne and Lawrence Comer were especially funny. The chorus was good and costumes unique. Paid in Full, which has been seen several times heretofore, drew fair houses 21-23. The Missouri Girl 24, 25: light business. Over Night 28-30.

At the Garrick the popular stock co., headed by Ida Adair and Thurston Hall, presented Forty-five Minutes from Broadway week of 17 to uniformly good business. To Joseph Byron Totten as Kid Burns and Margaret Dills as Mrs. Dean fell the honors of the play, while Ida Adair, Walter B. Seymour, Thurston Hall, David J. Hubits, Elizabeth Ross, Neil Pratt, William Bernard, and John Sumner were each popular.

At the Orpheum week of 24 the Romany Opera co. proved a great card, and were warmly received. James F. Dolan and Ida Lenhart were popular, as were also Mullen and Coogan. Others were: Carson Brothers, Bernivici Brothers, Lock's Pictures, James Clemons, and Gussie Dean. Business good entire week.

The Daniels Theatre, which was twice burned out, has been remodeled into one of the finest theatres of its size in the city. It is to be called the Rex, and to reopen about the first of May. One of the new attractions will be a $20,000 pipe organ, built by the Kimball Co. The house will run Independent films and "junior vaudeville."

C. E. JOHNSON.

## VERMONT

BELLOWS FALLS.—OPERA HOUSE: Harrington Reynolds in The Rosary March 28 delighted good house.—ITEM: Union Hall, built nearly fifty years ago and for over a quarter of a century the only dramatic enterprise in this city, was completely destroyed in the fire of March 26. It will be replaced by a new $50,000 modern structure at once.

BRATTLEBORO.—AUDITORIUM: The Rosary March 27: excellent co.: good business.

## VIRGINIA

RICHMOND.—ACADEMY: Ahern Opera co. March 20, 30 pleased fair houses.—BIJOU: McFadden's Flats 1-6: fair business.

(Continued on page 22.)


## HOTEL CARDS

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# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.*

### DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Cedar Rapids, Ia., 10. Des Moines 11. Sioux City 12. Lincoln, Neb., 13. Omaha 15, 16. St. Joseph, Mo., 17. Kansas City 18-20.
ALIAS JIMMY VALENTINE (Liebler and Co.): Boston, Mass., 8-20.
ALLEN, VIOLA (Liebler and Co.): San Antonio, Tex. 12, 13.
ANGLIN, MARGARET (Louis Nethersole): Grand Forks, N. Dak., 10. Winnipeg, Can., 11-13. Regina 15. Saskatoon 16, 17. Edmonton 19, 20.
ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.
AT CRIPPLE CREEK: Baltimore, Md., 8-13.
AT SUNRISE (D. H. Lyall): Gladbrook, Ia., 10. Dysart 11. Laporte City 12. Waterloo 13.
BABY MINE (No. 2; Wm. A. Brady, Ltd.): New Britain, Conn., 10. Winsted 11. Torrington 12. Waterbury 13. Danbury 15. Stamford 16. Port Chester, N. Y., 17.
BABY MINE (Wm. A. Brady, Ltd.): Richmond, Va., 10, 11. Norfolk 12, 13.
BARRIER, THE: Columbus, Kan., 10.
BARRIERS BURNED AWAY (A. Mayo Bradfield): Wells, Minn., 10. Lake Crystal 11.
BATES, BLANCHE (David Belasco): Denver, Colo., 8-13. Colorado Springs 15. Pueblo 16. Salt Lake City U., 18-20.
BEN-HUR (Klaw and Erlanger): London, Eng., April 15—indefinite.
BEVERLY OF GRAUSTARK (A. G. Delamater): Hopkinsville, Ky., 10. Washington, Ind., 11. Madison 12. Vincennes 13. Seymour 15. Franklin 16. Shelbyville 17. Richmond 18. Connellsville 19. Middletown, O., 20.
BIRD OF PARADISE (Oliver Morosco): New York city Jan. 8-April 20.
BLUE BIRD (Liebler and Co.): Detroit, Mich., 8-13.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil De Mille): New York city Oct. 16—indefinite.
BUNTY PULLS THE STRINGS (Wm. A. Brady): Toronto, Can., 8-13.
BURKE, BILLIE (Charles Frohman): Boston, Mass., 8-20.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—indefinite.
CARTER, MRS. LESLIE (John Cort): Helena, Mont., 10. Billings 11. Miles City 12. Winnipeg, Can., 15-17. Grand Forks, N. Dak., 18. Crookston, Minn., 19. Fargo, N. Dak., 20.
CLARKE, DELLA (John F. Sullivan): Tulsa, Okla., 10. Vinita 11. Independence, Kan., 12. Coffeyville 13. Joplin, Mo., 14. Wichita, Kan., 15. Hutchinson 16. Great Bend 17. Dodge City 18. Rocky Ford, Colo., 19. Colorado Springs 20.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—indefinite.
COMMON LAW (A. H. Woods): Butte, Mont., 20.
CONCERT, THE (David Belasco): Buffalo, N. Y., 8-10. Toronto, Can., 11-13. Detroit, Mich., 15-17. Springfield, O., 18. Columbus 19, 20.
COUNTISS, CATHRINE (Stair and Havlin): St. Louis, Mo., 7-13. Cincinnati, O., 14-20.
COUNTRY BOY (Co. A; Henry B. Harris): Boston, Mass., Jan. 8—indefinite.
CRANE, WILLIAM H. (Joseph Brooks): Chicago, Ill., 8-27.
CROSMAN, HENRIETTA (Maurice Campbell): Kansas City, Mo., 7-13.
DEEP PURPLE (Liebler and Co.): Kansas City, Mo., 7-13. Des Moines, Ia., 20.
DIVORCE QUESTION (Rowland and Clifford): Chicago, Ill., April 20—indefinite.
DRAMA PLAYERS (Donald Robertson): Chicago, Ill., Feb. 5-April 13.
DREW, JOHN (Charles Frohman): Chicago, Ill., 8-27.
ELLIOTT, GERTRUDE (Charles Frohman): Springfield, Mass., 9, 10. Hartford, Conn., 11.
EVERYWOMAN (Eastern: Henry W. Savage): New York city 8-13. Baltimore, Md., 15-20.
EVERYWOMAN (Western: Henry W. Savage): Wheeling, W. Va., 8-10. Akron, O., 11-13. Pittsburgh, Pa., 15-20.
EXCUSE ME (Eastern: Henry W. Savage): Charleston, W. Va., 10. Fairmont 11. Wheeling 12. E. Liverpool, O., 13. Beaver Falls, Pa., 15. Sharon 16. Warren 17. Salamanca, N. Y., 18. Bradford, Pa., 19. Hornell, N. Y., 20.
EXCUSE ME (Southern: Henry W. Savage): Pittsfield, Mass., 10. No. Adams 11. Bennington, Vt., 12. Northampton, Mass., 13. Manchester, N. H., 15. Concord 16. Dover 17. Nashua 18. Portland, Me., 19, 20.
EXCUSE ME (Western: Henry W. Savage): Seattle, Wash., 7-13. No. Yakima 14. Walla Walla 15. Lewiston, Ida., 16. Spokane, Wash., 17, 18. Wallace, Ida., 19. Butte, Mont., 21.
FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Boston, Mass., Feb 12-April 13.
FAVERSHAM, WILLIAM (L. R. Gallagher): San Francisco, Cal., 1-13.
FERGUSON, ELSIE (Henry B. Harris): St. Louis, Mo., 8-13.
FORBES-ROBERTSON, J. (Percy Burton): Atlanta, Ga., 8-10. Macon 11. Jacksonville, Fla., 12. Savannah, Ga., 13. Charleston, S. C., 15. Augusta, Ga., 16. Asheville, N. C., 17. Charlotte 18. Norfolk, Va., 19. Richmond 20.
FORTUNE HUNTER (Cohan and Harris): Reading, Pa., 10. Bridgeton, N. J., 11. Burlington 12. Allentown, Pa., 13.
FORTUNE HUNTER (Eastern: Cohan and Harris): Wilkes-Barre, Pa., 10. Atlantic City, N. J., 11-13.
FORTUNE HUNTER (Western: Cohan and Harris): Toronto, Can., 8-10. Dunkirk, N. Y., 11. Amsterdam 12. Glens Falls 13.
GAMBLERS (Authors' Producing Co.): Marquette, Mich., 10. Calumet 11. Hancock 12. Ishpeming 13. Escanaba 14. Manistique 15. Sault Ste. Marie 16. Traverse City 17. Cadillac 18. Big Rapids 19. Saginaw 20. Bay City 21.
GAMBLERS, THE (Original: Authors' Producing Co.): Brooklyn, N. Y., 8-13.
GAMBLERS, THE (Western: Authors' Producing Co.): Chicago, Ill., 31-April 13.
GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.
GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris): Cohoes, N. Y., 10. Glens Falls 11. Gloversville 12. Troy 13. Utica 15. Ogdensburg 16. Watertown 17. Oswego 18. Geneva 19. Auburn 20.
GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Brooklyn, N. Y., 8-13. New York city 15-27.
GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): St. Paul, Minn., 7-13. Minneapolis 14-20. Eau Claire, Wis., 21.
GIRL FROM RECTOR'S (Western: Max Plohn): New Haven, Conn., 9, 10. Hartford 11. Worcester, Mass., 12, 13.
GLASS HOUSE (Martin Beck): St. Louis, Mo., 7-13. Chicago, Ill., 14—indefinite.
GRAHAM, OSCAR: Strawn, Tex., 10. Thurber 11.
GRAUSTARK (Baker and Castle): Grand Junction, Colo., 10. Leadville 11. Pueblo 12. Colorado Springs 13. Denver 15-20.
GREYHOUND, THE (Wagenhals and Kemper): New York city Feb. 29—indefinite.
HACKETT, JAMES K. (W. F. Muenster): Syracuse, N. Y., 10, 11.
HAWTREY, CHARLES (Messrs. Shubert): New York city April 15-May 11.
HILLIARD, ROBERT (Klaw and Erlanger): Baltimore, Md., 8-13. Philadelphia, Pa., 15-20.
HODGE, WILLIAM T. (Liebler and Co.): Salt Lake City, U., 8-10.
ILLINGTON, MARGARET (Edw. J. Bowes): Rockford, Ill., 10. Freeport 11. Beloit, Wis., 12. Racine 13. Aurora, Ill., 14. Kenosha, Wis., 15. La Porte, Ind., 16. Goshen 17. South Bend 18. Ft. Wayne 19. Logansport 20.
IN OLD KENTUCKY (A. W. Dingwall): Buffalo, N. Y., 8-10. Rochester 11-13.
IRWIN, MAY (Messrs. Eisfeldt and Anhalt): Dayton, O., 10. Columbus 11. Springfield 12. Toledo 13. Norwalk 16.
KISMET (Harrison Grey Fiske): New York city Dec. 25—indefinite.
LIGHT ETERNAL (Milton Rice): Port Huron, Mich., 10, 11. Saginaw 12. Bay City 13. Owosso 16. Flint 17, 18. Ann Arbor 19, 20.
LITTLE WOMEN (Wm. A. Brady): Milwaukee, Wis., 8-13. Indianapolis, Ind., 14-20.
MACK, ANDREW: Brooklyn, N. Y., 8-13. Baltimore, Md., 15-20.
McINTYRE, FRANK (Henry B. Harris): Baltimore, Md., 8-13. Washington, D. C., 15-20.
MADAME X. (Henry W. Savage): Vancouver, Can., 10, 11. Bellingham, Wash., 12. Everett 13. Seattle 14-20. No. Yakima 21.
MALLORY, CLIFTON (D. H. Cooke): London, Can., 10. Chatham 11. Tillsonburg 12. St. Thomas 13. Woodstock 15. Brantford 16. Hamilton 17, 18. St. Catharines 18.
MANN, LOUIS (Werba and Luescher): New York city Jan. 22—indefinite.
MAN ON THE BOX (Monte Thompson): Pontiac, Mich., 10. Toledo, O., 11-13. Port Huron, Mich., 16. Tillsonburg, Can., 17. Brantford 18. Collingwood 19. Barrie 20.
MANTELL, ROBERT (Wm. A. Brady): Chicago, Ill., 8-20.
MASON, JOHN (Messrs. Shubert): Newark, N. J., 8-13. New York city 15-20.
MELVILLE, ROSE (J. R. Sterling): Louisville, Ky., 7-13. Indianapolis, Ind., 15-17. Columbus, O., 18-20.
MILLER, HENRY: New York city March 11—indefinite.
MILLION, THE (Henry W. Savage): Baltimore, Md., 8-13. Harrisburg, Pa., 15. Lancaster 16. York 17. Williamsport 18. Wilkes-Barre 19. Scranton 20.
MISSOURI GIRL (Eastern: M. H. Norton): Grand Ledge, Mich., 10. Belding 11. Ithaca 12. Lapeer 13. Flint 14. Bay City 21.
MISSOURI GIRL (Western: Norton and Rith): Chama, N. Mex., 10. Antonito, Colo., 11. Alamosa 12. Walsenburg 13. La Veta 14. La Junta 15. Las Animas 16. Holly 17. Garden City, Kan., 20.
NAZIMOVA, MME. (Charles Frohman): Philadelphia, Pa., 8-20.
OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.
OLCOTT, CHAUNCEY (Augustus Pitou): Jersey City, N. J., 8-13. New York city 15-20.
OLD HOMESTEAD (Frank Thompson): Rochester, N. Y., 10-13.
OLD HOMESTEAD (Frank Thompson): Chicago, Ill., 7-20.
OLIVER TWIST (Liebler and Co.): New York city Feb. 26—indefinite.
OUR VILLAGE POSTMASTER (Perry's): Alexandria, S. Dak., 11. Parker 12. Canton 13.
OUR VILLAGE POSTMASTER (E. H. Perry): Ft. Robinson, Neb., 10. Alliance 11. Hemingford 12. Crawford 13.
OVER NIGHT (Wm. A. Brady): Pittsburgh, Pa., 8-13.
OVER NIGHT (Wm. A. Brady): Los Angeles, Cal., 7-13.
OVER NIGHT (Wm. A. Brady): Sunbury, Pa., 11.
PAID IN FULL (Wagenhals and Kemper): St. Joseph, Mo., 9, 10. Omaha, Neb., 11-13. Kansas City, Mo., 14-20.
PENALTY, THE (Klimt and Gazzolo): Rochester, N. Y., 8-10. Syracuse 11-13.
POLLY OF THE CIRCUS (Fred Reichel): Columbia, S. C., 13.
POMANDER WALK (Liebler and Co.): Buffalo, N. Y., 11-13.
POWER, TYRONE (Jos. M. Gaites): Cleveland, O., 8-13.
POYNTER, BEULAH (H. J. Jackson): Chicago, Ill., 7-27.
READY MONEY (H. H. Frazee): Chicago, Ill., April 1—indefinite.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Buffalo, N. Y., 11-13.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Seattle, Wash., 14-20.
RIGHT TO BE HAPPY (Henry B. Harris): New York city March 26—indefinite.
ROBSON, MAY (L. S. Sire): Stockton, Cal., 10. Sacramento 11. Woodland 12. Marysville 13. Chico 15. Red Bluff 16. Medford, Ore., 17. Eugene 18. Albany 19. Salem 20.
ROMANCE OF THE UNDERWORLD (Myron B. Rice): Chicago, Ill., April 7—indefinite.
ROSALIND AT RED GATE (Gaskell and MacVitty): Antigo, Wis., 10. Tomahawk 11. Merrill 12. Marshfield 13.
ROSARY (No. 2: Rowland and Clifford): Kansas City, Mo., 8-13.
ROSARY (Rowland and Clifford): Ft. Plain, N. Y., 10. Oneonta 11. Susquehanna, Pa., 12. Waverly, N. Y., 13. Cortland 15. Dansville 16. Geneva 17. Penn Yan 18. Corning 19. Wellsboro, Pa., 20.
ROSARY (Gaskell and MacVitty): Adrian, Mich., 10. Monroe 11. Ypsilanti 12. Ann Arbor 13. Pontiac 15. Chelsea 16. Colon 17. Three Rivers 18. Allegan 19. Otsego 20.
ROSS, THOMAS W. (Cohan and Harris): Chicago, Ill., March 17—indefinite.
SCOTT, CYRIL (Wm. A. Brady): Buffalo, N. Y., 8-10. Rochester 11-13.
SERVANT IN THE HOUSE (Gaskell and MacVitty): Kokomo, Ind., 10. Peru 11. Wabash 12. Huntington 13. Angola 15.
SHEPHERD OF THE HILLS (Gaskell and MacVitty): Dayton, O., 8-10. Columbus 11-13. Connersville, Ind., 15. Columbus 16. Lebanon 17. Indianapolis 18-20.
SIS PERKINS (C. Jay Smith): Desraff, O., 10. Larue 11. Sidney 12. Lima 13.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Winona, Minn., 15. Madison, Wis., 16. Janesville 17. Milwaukee 18-20.
STAHL, ROSE (Henry B. Harris): Philadelphia, Pa., March 11—indefinite.
STAMPEDE, THE (A. G. Delamater): Adrian, Mich., 17.
STARR, FRANCES (David Belasco): Williamsport, Pa., 10. Scranton 11. Wilkes-Barre 12. Oneonta, N. Y., 13. Pittsfield, Mass., 15. Springfield 16. Hartford, Conn., 17, 18. Worcester, Mass., 19, 20.
SUMURUN (Winthrop Ames): Boston, Mass., 8-20.
TALKER, THE (Henry B. Harris): New York city Jan. 8—indefinite.
TEST, THE (Stair and Nicolai): Chicago, Ill., March 31-April 20.
THIRD DEGREE (Southern: United Play Co.): Nashville, Tenn., 8-13. Memphis 14-20.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Chicago, Ill., March 3-April 13. Cincinnati, O., 15-20.
TRAVELING SALESMAN (Henry B. Harris): Washington, D. C., 8-13.
UNCLE TOM'S CABIN (Eastern: Wm. Kibble): Minneapolis, Minn., 7-13. Chicago, Ill., 14-20.
UNCLE TOM'S CABIN (Western: Kibble and Martin): St. Louis, Mich., 10. Cadillac 11. Traverse City 12. Manistee 13.
VIRGINIAN, THE (J. H. Palmer): Birmingham, Ala., 8-13. Atlanta, Ga., 15-20.
WALLER, LEWIS: New York city March 11—indefinite.
WARE, HELEN (Henry B. Harris): Grand Rapids, Mich., 9, 10. Detroit 11-13. Cleveland, O., 15-20.
WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.
WHEN IT COMES HOME (Charles Frohman): Chicago, Ill., 8-20.
WHITE SQUAW (J. F. Sullivan): Ottumwa, Ia., 10. Cedar Rapids 11. Dubuque 12. Freeport, Ill., 13. Madison, Wis., 14. Portage 15. Stevens Point 16. Wausau 17. Antigo 18. Merrill 19. Eau Claire 20. Superior 21.
WHITESIDE, WALKER: New York city March 11—indefinite.
WILSON, A. L. (Sidney R. Ellis): Appleton, Wis., 10. Racine 11. Huntington, Ind., 20.
WILSON, FRANCIS (Charles Frohman): Newark, O., 10. Zanesville 11. Johnstown, Pa., 12. Altoona 13.
WITHIN THE LAW (Wm. A. Brady): Chicago, Ill., April 6—indefinite.
WOMAN, THE (David Belasco): New York city Sept. 19—indefinite.
WOMAN, THE (David Belasco): Cincinnati, O., 8-13.

### STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer): San Francisco, Cal.—indefinite.
AVENUE: Wilmington, Del.—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BERGEN, THURLOW: St. Paul, Minn., Feb. 5—indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 15—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
BUTTERFIELD PLAYERS (Everett Butterfield): Washington, D. C., April 15—indefinite.
CAMBRIA (Brigham Royce): Johnstown, Pa., Feb. 12—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
COLONIAL: Lansing, Mich.—indefinite.
COLONIAL: Ottawa, Can., Feb. 12—indefinite.
COLUMBIA: Oakland, Cal.—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger): Washington, D. C., March 18—indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
DAVIDSON (Percival Aylmer): Milwaukee, Wis., March 31—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
DE MILLE (Cecil de Mille): New York city April 8—indefinite.
DORNER PLAYERS: Hazleton, Pa., Jan. 22—indefinite.
EMPIRE (Spitz and Nathanson): Holyoke, Mass., Sept. 4—indefinite.
EMPIRE (Spitz and Nathanson): Providence, R. I., March 4—indefinite.
EVANSTON (Wm. M. Vance, Inc., mgrs.): Evanston, Ill.—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.
GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.
GAYETY: Hoboken, N. J., Dec. 25—indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 5—indefinite.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26—indefinite.
GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 9—indefinite.
HARTIGAN: Lancaster, O., Feb. 26—indefinite.
HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.
HORNE: New Castle, Pa., Jan. 29—indefinite.
HUNTINGTON, WRIGHT (J. Fred Miller): Youngstown, O., April 8—indefinite.
IMPERIAL (D. E. Russell): St. Louis, Mo., Dec. 24—indefinite.
IRVING PLACE (Gustav Amberg): New York city—indefinite.
JUNEAU: Milwaukee, Wis.—indefinite.
KEITH (E. F. Albee): Providence, R. I., April 15—indefinite.
KELLARD, RALPH: Syracuse, N. Y., Feb. 26—indefinite.
LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.
LEWIS-OLIVER: Hamilton, O., Dec. 24—indefinite.
LITTLE THEATRE (Winthrop Ames): New York city March 12—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.
LYRIC (Frank Carpenter): Bridgeport, Conn., Jan. 1—indefinite.
LYRIC (M. Berger): Lima, O.—indefinite.
LYTELL-VAUGHAN: Albany, N. Y., March 25—indefinite.
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MAXINE ELLIOTT'S THEATRE


Baker): Portland, Ore., March 31-April 27.
MAJESTIC (R. Abeel): Utica, N. Y., Feb. 26—indefinite.
MALLEY-DENISON: Schenectady, N. Y., April 8—indefinite.
MARLOWE (Albert Phillips): Chicago, Ill., Feb. 26—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NORTH BROTHERS (Scott North): Topeka, Kas., Sept. 4—indefinite.
NORTH BROTHERS: Oklahoma City, Okla.—indefinite.
NORTH BROTHERS: Muskogee, Okla., March 4—indefinite.
OPERA HOUSE (Alex. Bied): Paterson, N. J.—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
ORPHEUM PLAYERS (Bartley Cushing): San Antonio, Tex., Feb. 24—indefinite.
OUR: Lowell, Mass.—indefinite.
PABST GERMAN (Ludwig Kreisa): Milwaukee, Wis., Sept. 24-April 21.
PAIGE, MABEL (R. E. Clermont): Jacksonville, Fla., April 7—indefinite.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 26-April 13, New York city 15—indefinite.
PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 6—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPSENE: Montgomery, Ala., Nov. 2—indefinite.
PETTY-MOLLMAN PLAYERS: Indianapolis, Ind., March 18—indefinite.
POLI PLAYERS (S. Z. Poli): Washington, D. C., April 15—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia., Aug. 27—indefinite.
PRINGLE, DELLA: Edmonton, Can.—indefinite.
PROCTOR (Fred Thomson): Elizabeth, N. J.—indefinite.
PROSPECT (Frank Gersten): New York city—indefinite.
REDMOND, ED. (Redmond and Blum): San Jose, Cal.—indefinite.
RICHMOND: Troy, N. Y., Jan. 29—indefinite.
SHIRLEY, JESSIE (Harry W. Smith): Spokane, Wash., Dec. 4-April 13, Seattle 14—indefinite.
SOUTH END: Boston, Mass., April 8—indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 2-indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Sept. 4—indefinite.
SPOONER, EDNA MAY (T. Pipgenman): Brooklyn, N. Y., Dec. 18—indefinite.
STANNARD-HARDS (Ira D. Harris): Yonkers, N. Y.—indefinite.
STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
VALE (Travers Vale): Jersey City, N. J., Dec. 26—indefinite.
VANE, MYRTLE: San Diego, Cal., Jan. 15—indefinite.
WINNINGER BROTHERS: Milwaukee, Wis.—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.
WORLD'S FAIR: Phoenix, Ariz., March 18—indefinite.

### TRAVELING STOCK COMPANIES.

ALVARDO: Coldwater, Mich., 8-13.
BOYER, NANCY (P. S. Willard): Battle Creek, Mich., 1-13.
CARLETON SISTERS (Varney and Montomerry): Staunton, Va., 8-13.
CHAMPLIN, CHAS. K.: Port Chester, N. Y., 8-13.
CHAUNCEY-KEIFFER (Fred Chauncey): Middletown, N. Y., 8-13, Port Jervis 15-20.
CHICAGO (Chas. H. RossKam): Newburgh, N. Y., 7-14.
COLONIAL (Cortland Hopkins): Westville Can., 8-10, Antigonish 11-13, Pictou 15-17, Londonderry 18, Oxford 19, 20.
CORNELL-PRICE PLAYERS (W. F. Cornell): Plymouth, Ind., March 23-April 13, Decatur 15-20.
DE VOSS, FLORA (J. B. Rotnour): Rockford, Ill., 8-10, Harvard 11-13, Dixon 14, Erie 15-17, Rochelle 18-20.
EARLE: Geneva, N. Y., 8-13.
FRANK PLAYERS (Clarence Auskings): Lead, S. Dak., 8-21.
GARSIDE (James S. Garside): Galena, Ia., 8-14.
GRAYCE, HELEN (N. Ansell): St. John, Can., 8-20.
HARVEY (H. D. Orr): Burlington, Ia., 7-13.
HAYES ASSOCIATE PLAYERS (Lucy M. Hayes): Bloomington, Neb., 10, Blue Hill 11-13.
JEFFERSON: Auburn, N. Y., 8-13.
KEITH: Bangor, Me., 8-20.
KELLY (Sherman Kelly): St. Peter, Minn., 8-13.
LA FORTE, MAE (Joe McEnroe): Portsmouth, O., 7-13.
LYNN (Jack Lynn): Webster Mass., 8-13.
MAHER, PHIL.: Mt. Carmel, Pa., 8-13.
NIGHTS THEATRE (J. W. Nights): Akely M'an., 8-10, Cohasset 11-13.
TAYLOR: Northampton, Mass., 1-12.
WHEELER SISTERS (Ion Carroll): Meversdale, Pa., 8-13.
WIGHT THEATRE (Hilliard Wight): Madison, Minn., 8-11, Bryant, S. Dak., 15-20.

### OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Messrs. Aborn): Brooklyn, N. Y., April 8-June 1.
ABORN GRAND OPERA (Messrs. Aborn): Providence, R. I., April 15-May 25.
ABORN GRAND OPERA (Messrs. Aborn): Chicago, Ill., April 14—indefinite.
ABORN OPERA (Messrs. Aborn): Boston, Mass., April 8-June 1.
ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Butte, Mont., 16.
ARMSTRONG FOLLIES (Howell and Skinner): Los Angeles, Cal., April 8—indefinite.
AROUND THE CLOCK (Gus Hill): Columbus, O., 8-10, Dayton 11-13, Akron 15-17, Wheeling, W. Va., 18-20.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BARON TRENCK (F. C. Whitney): New York city March 11—indefinite.
BLACK PATTI (H. Venichel): Baltimore, Md., 15-20.
BOHEMIAN GIRL (Messrs. Aborn): Cedar Rapids, Ia., 11, Clinton 12, Davenport 13.
BRIAN, DONALD (Charles Frohman): Boston, Mass., March 25—indefinite.
BUSTER BROWN (Buster Brown Amusement Co.): Charlotte, N. C., 10, Chester, S. C., 11, Abbeville 12, Greenville 13, Spartanburg 15, Asheville, N. C., 16, Morristown, Tenn., 18, Johnson City 19, Bristol 20.
CARLE, RICHARD (Frazee and Lederer): Montreal, Can., 8-13, Burlington, Vt., 15, Barre 16, Berlin 17, Brattleboro 18, Pittsfield, Mass., 19, New Britain, Conn., 20.
CASEY JONES (Central): M. H. Norton: Logansport, Ind., 10, Huntington 11, Rochester 12, Lafayette 13, Cromwell 15, Warsaw 16, Elkhart 17, Goshen 18, Lagrange 19, Angola 20, Albion, Mich., 21.
CASEY JONES (Coast): Norton and Andrews): Valley City, N. Dak., 12, Jamestown 13, Billings, Mont., 19.
CASEY JONES (Eastern): M. H. Norton): Hinton, W. Va., 10, Bonneverte 11, Martinsburg 12, Elkins 13, Parsons 14, Hendricks 17, Thomas 18, Piedmont 19, Piedmont 20.
CASEY JONES (Mid-West): Labadie and Sherman): Jacksonville, Ill., 13, Hannibal, Mo., 20.
CASEY JONES (Special): Harry La Mack): Hickman, Ky., 10, Clarksville, Tenn., 11, Springfield 12, Goltra, Ky., 13, Lebanon 14, Richmond 15, Crathmore 16.
CASEY JONES (Western): Norton and Sartorelli): Sheldon, Ia., 10, Rotherville 12, Iowa Falls 13.
CAT AND THE FIDDLE (Chas. A. Sellon): Bradford, Ind., 10, Angola 11, Fayetville, Mich., 12, Kalamazoo 13, Benton Harbor 15, Grand Rapids 16-18, Ludington 19, Manistee 18, Traverse City 19, Cadillac 20.
CHOCOLATE SOLDIER (F. C. Whitney): Columbus, O., 11-13.
CHOCOLATE SOLDIER (F. C. Whitney): Chicago, Ill., March 24—indefinite.
CLIFFORD, BILLY (Bob Le Roy): Atlanta, Ga., 7-13, Chattanooga, Tenn., 15-17, Knoxville 18-20.
COHAN, GEORGE M. (Cohan and Harris): New York city March 14-April 13, Bridgeport, Conn., 15, Worcester, Mass., 16, Springfield 17, Waterbury, Conn., 18, Hartford 19, 20.
DIXIE PLAYERS (Frank Montgomery): Washington, D. C., March 12-April 27.
ELTINGE, JULIAN (A. H. Woods): Philadelphia, Pa., 8-20.
EMPIRE MUSICAL STOCK: Paterson, N. J., Feb. 5—indefinite.
FISCHER'S FOLLIES (Messrs. Fisher and James): Los Angeles, Cal., March 17—indefinite.
FLIRTING PRINCESS (Mort Singer): Detroit, Mich., 8-13.
FOY, EDDIE (Messrs. Dillingham and Ziegfeld): New York city Jan. 8—indefinite.
GLASER, LULU: Seattle, Wash., 7-13, Victoria, Can., 15, Vancouver 16, 17, Bellingham, Wash., 19.
GORDON, KITTY (Joseph M. Gaites): Newark, N. J., 8-13, Brooklyn, N. Y., 15-20.
GUNNING, LOUISE (Messrs. Shubert): Oakland, Cal., 11-13.
HANKY PANKY (Lew Fields): Philadelphia, Pa., 8-20.
HEART BREAKERS (Mort Singer): Iowa Falls, Ia., 16.
HITCHCOCK, RAYMOND (Cohan and Harris): Washington, D. C., 8-13, Newark, N. J., 15-20.
IMPERIAL MUSICAL COMEDY (Lew Morton): Washington, D. C., April 8—indefinite.
JANIS, ELSIE (Charles Dillingham): Oakland, Cal., 8-10, San Jose 11, Stockton 12, Sacramento 13, Bellingham, Wash., 20.
JUVENILE BOSTONIANS (E. E. Lang): Glendive, Mont., 10, Miles City 11, Forsyth 12, Big Timber 13.
KOLB AND DILL (George Monser): San Francisco, Cal., March 17-May 25.
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—indefinite.
LET GEORGE DO IT (Lederer-Bratton): Cleveland, O., 8-13, Brooklyn, N. Y., 15-20.
LEWIS, DAVE (Rowland and Clifford): Philadelphia, Pa., 8-13.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27-April 20.
LITTLE MISS FIX-IT (Werba and Luescher): Los Angeles, Cal., 7-20.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 2—indefinite.
LOUISIANA LOU (Harry Askin): Waterloo, Ia., 11, Clinton 14, Racine, Wis., 17.
MACDONALD, CHRISTIE (Werba and Luescher): Pittsburgh, Pa., 8-20.
MADAME SHERRY (Co. B): Woods, Frazee and Lederer): Alva, Okla., 10, Anthony, Kan., 11, Arkansas City 12, Lawrence 13.
MADAME SHERRY (Co. C): Woods, Frazee and Lederer): St. Johnsbury, Vt., 10, Brattleboro 11, Hoosick Falls, N. Y., 12, Hudson 13.
MADAME SHERRY (Co. D): Woods, Frazee and Lederer): Honesdale, Pa., 10, Lansford 11, Freeland 12, Scranton 13.
MAN FROM COOK'S (Klaw and Erlanger): New York city March 25—indefinite.
METROPOLITAN GRAND OPERA: New York city Nov. 13—indefinite.
MILLIONAIRE KID (Kilroy and Britton): Flint, Mich., 8-10, Lansing 11-14, Jackson 15-17, Ann Arbor 18-21.
MISS NOBODY FROM STARLAND (Mort. H. Singer): Boise, Mont., 11.
MODERN EVE (Mort Singer): St. Louis, Mo., 7-13, Kansas City 14-20.
MONTGOMERY AND STONE (Charles Dillingham): New York city 8-13.
MUTT AND JEFF (Co. A): Gus Hill): Providence, R. I., 8-13, Montreal, Can., 15-20.
MUTT AND JEFF (Co. B): Gus Hill): Chicago, Ill., 7-13, Kenosha, Wis., 14, Waukesha, 15, Watertown 16, Beloit 17, Madison 18, Freeport, Ill., 19, Rockford 20, Racine, Wis., 21.
MUTT AND JEFF (Co. C): Gus Hill): Duluth, Minn., 9-13, Ashland, Wis., 14, Ishpeming, Mich., 15, Calumet 16, Hancock 17, Virginia 18, Roanoke 19, Macomber 20, Appleton, Wis., 21.
MUTT AND JEFF (Co. D): Gus Hill): Ann Arbor, Mich., 10, Jackson 11, Pontiac 12, Flint 13, Port Huron 14, Stratford, Can., 15, Guelph 16, Woodstock 17, Hamilton 18-20.
NAUGHTY MARIETTA (Arthur Hammerstein): New York city 7-27.
NEVER HOMES (Lew Fields): Cincinnati, O., 7-13.
NEWLYWEDS AND THEIR BABY (Eastern, Lederer-Britton): Portsmouth, O., 9, 10, Gallipolis, O., 11, Huntington, W. Va., 12, Charleston 13, Clinton 14, Covington, Va., 15, Clifton Forge 17, Lexington 18, Charlottesville 19, Staunton 20.
NEWLYWEDS AND THEIR BABY (Western, Lederer-Britton): Seattle, Wash., 7-13, Tacoma 14, 15, Bellingham 16, Yakima 17, Walla Walla 18, Spokane 19-21.
NEW ORLEANS FRENCH OPERA (John Lavalle): Cleveland, O., 8-13.
PANTAGES (Messrs. Shubert): New Orleans, La., 7-13.
PINK LADY (Klaw and Erlanger): Chicago, Ill., 7-13—indefinite.
PINK LADY (Klaw and Erlanger): London, Eng., April 11—indefinite.
PINK LADY (Klaw and Erlanger): San Francisco, Cal., 8-20.
PRINCE OF TO-NIGHT (Mort Singer): Aurora, Ill.
QUAKER GIRL (Henry B. Harris): New York city Oct. 16—indefinite.
RED ROSE (John C. Fisher): Little Rock, Ark., 11, Memphis, Tenn., 12-14.
RICE AND CADY (Keeley and Flood): Portland, Ore., March 24—indefinite.
RING, BLANCHE (Frederic McKay): Montreal, Can., 8-13, New York city 15—indefinite.
SCHEFF, FRITZI (Messrs. Shubert): Washington, D. C., 8-13.
SCHOOL DAYS (Daly and Devlin): Pittsburgh, Pa., 8-13, Cleveland, O., 15-20.
SHERIDAN OPERA (Jos. F. Sheehan): Binghamton, Ill., 10, Peoria 11, Galesburg 12, Keokuk, Ia., 13.
SIDNEY, GEORGE (Frank Whitbeck): New Orleans, La., 7-13, Birmingham, Ala., 15-21.
SMART SET (Chas. E. Barton): Frankfort, Ky., 11.
SPRING MAID (Werba and Luescher): Omaha, Neb., 7-13, Lincoln, Neb., 14, Denver, Colo., 15-21.
SPRING MAID (Southern): Werba and Luescher): Harlan, Ind., 10, Lawrenceburg 11, Covington, Ky., 12, South Bend 13, 14, Lansing, Mich., 15, Flint 16, Saginaw 17, Bay City 18, Port Huron 19, Lansing, Can., 20.
SUNNY SOUTH (J. C. Rockwell): Conowingo, N. Y., 10, Worcester 11, Schoharie 12, Athol, Mass., 13, Somersworth, N. H., 14, Sanford, Me., 17, Kennebunk 18, Bridgton 19, Norway 20.
SURATT, VALESKA (Lee Harrison): Philadelphia, Pa., 7-13.
SWEETEST GIRL IN PARIS (Harry Askin): Philadelphia, Pa., March 4—indefinite.
SYLVA, MARGUERITA (A. H. Woods): Boston, Mass., March 11-April 13.
TRENTINI, EMMA (Arthur Hammerstein): New York city 1-13.
VAN, BILLY B. (Shaw and Havlin): Richmond, Va., 8-13, Norfolk 15-20.
WEBER AND FIELDS JUBILEE: New York city Feb. 5—indefinite.
WILLIAMS, HATTIE (Chas. Frohman): Atlantic City, N. J., 8-13, Boston, Mass., 15—indefinite.
WINSOME WIDOW (Florenz Ziegfeld, Jr.): New York city 11—indefinite.
WINE, WOMAN AND SONG (M. M. Thiese Producing Co.): Akron, O., 8-10.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.

### MINSTRELS.

DOCKSTADER'S, LEW: Boston, Mass., 8-13.
DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
FIELD, AL. G.: Denver, Colo., 7-13.
GEORGIA TROUBADOURS (Wm. C. McCabe): Nelson, Neb., 10, Hebron 11, Fairbury 12, Table Rock 13, Pawnee City 15, Wymore 16, Beatrice 17, Wilbur 18, Crete 19, Lincoln 20.

### CIRCUSES.

BARNES, AL. G.: Martinez, Cal., 10, Benicia 11, Dixon 12, Winters 13.
BARNUM AND BAILEY: New York city March 23-April 20.
101 RANCH WILD WEST (Miller Bros. and Arlington): Hanford, Cal., 10, Visalia 11, Fresno 12, Merced 13.
RINGLING BROTHERS: Chicago, Ill., 6-27.
SELLS-FLOTO: Riverside, Cal., 10, Pomona 11, Santa Ana 12, San Diego 13.

### BURLESQUE.

AL. REEVES'S BIG BEAUTY: Philadelphia, Pa., 8-13, Baltimore, Md., 15-20.
AMERICANS (E. D. Miner): New York city 8-20.
BEHMAN SHOW (Jack Singer): Detroit, Mich., 7-13, Toronto, Can., 15-20.
BELLES OF THE BOULEVARD (Fred McAllen): New York city 1-13, Scranton, Penn., 15-17, Worcester 18-20.
BEN WELCH (Jack Singer): Philadelphia, Pa., 8-13, Brooklyn, N. Y., 15-20.
BIG BANNER (Gallagher and Shean): Washington, D. C., 8-13, Pittsburgh, Pa., 15-20.
BIG GAIETY (W. A. Miller): Rochester, N. Y., 8-13, Schenectady 15-17, Albany 18-20.
BIG REVIEW (Henry P. Dixon): Philadelphia, Pa., 8-13, Wilkes-Barre 15-20.


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BOHEMIANS (Al. Lubin): Toronto, Can., 8-13, Rochester, N. Y., 15-20.
BON TONS (Jesse Burns): Kansas City, Mo., 8-13, St. Louis 14-20.
BOWERY (Hurtig and Seamon): St. Joseph, Mo., 8-10, Kansas City 14-20.
BROADWAY GAIETY (Henry Shanire): Newark, N. J., 8-13, New York city 15-27.
CENTURY GIRLS (Morris Weinstock): Brooklyn, N. Y., 1-13, New York city 15-20.
CHERRY BLOSSOMS (Max Armstrong): Scranton, Pa., 8-13, Newark, N. J., 15-20.
COLLEGE GIRLS (Chas. Foreman): Chicago, Ill., 7-13, Milwaukee, Wis., 14-20.
COLUMBIA (Frank Logan): Milwaukee, Wis., 7-13, Minneapolis, Minn., 14-20.
COZY CORNER GIRLS (Louis Watson): St. Louis, Mo., 7-13, Indianapolis, Ind., 14-20.
CRACKERJACKS (Bob Manchester): St. Louis, Mo., 7-13, Louisville, Ky., 14-20.
DAFFYDILS (Sam Rice): Cincinnati, O., 7-13, Chicago, Ill., 14-27.
DARLINGS OF PARIS (Chas. Taylor): Minneapolis, Minn., 7-13, St. Paul 14-20.
DREAMLAND (Dave Marion): Louisville, Ky., 7-13, Cincinnati, O., 14-20.
DUCKLINGS (Frank Calder): Wilkes-Barre, Pa., 8-13, Scranton 15-20.
FOLLIES OF THE DAY (Barney Gerard): Rochester, N. Y., 8-13, Buffalo 15-20.
GAY WIDOWS (Louis J. Oberworth): Baltimore, Md., 8-13, Philadelphia, Pa., 15-20.
GINGER GIRLS (Hurtig and Seamon): Buffalo, N. Y., 8-13, Rochester 15-20.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Newark, N. J., 8-13, Hoboken 15-20.
GIRLS FROM MISSOURI (Louis Talbot): New York city 1-13, Brooklyn, N. Y., 15-27.
GIRLS FROM RENO (James Madison): Buffalo, N. Y., 8-13, Detroit, Mich., 14-20.
GOLDEN CROOK (Jas. Fulton): Cincinnati, O., 7-13, Chicago, Ill., 14-20.
HASTINGS'S BIG SHOW (Harry Hastings): Hoboken, N. J., 8-13, New York city 15-27.
HIGH SCHOOL GIRLS (Arthur Gorman): Brooklyn, N. Y., 8-20.
HONEYMOON GIRLS (Al. Rich): Toronto, Can., 8-13, Buffalo, N. Y., 15-20.
IDEALS (Sam Robinson): Detroit, Mich., 7-13, Chicago, Ill., 14-20.
IMPERIALS (Sim Williams): Chicago, Ill., 7-13, Milwaukee, Wis., 14-20.
JARDIN DE PARIS (Burt Hendricks): Milwaukee, Wis., 7-13, Minneapolis, Minn., 14-20.
JERSEY LILIES (Wm. Jennings): New York city 8-13, Philadelphia, Pa., 15-20.
KENTUCKY BELLES (Mike Fenton): Chicago, Ill., 7-20.
KNICKERBOCKERS (Louis Robie): Albany, N. Y., 8-10, Schenectady 11-13, Brooklyn 15-20.
LADY BUCCANEERS (Harry M. Strouse): Omaha, Neb., 7-13, Kansas City, Mo., 14-20.
LOVE MAKERS (Dave Guran): Boston, Mass., 8-13, Albany, N. Y., 15-17, Schenectady 18-20.
MERRY BURLESQUERS (Joe Leavitt): Cleveland, O., 8-13, Pittsburgh, Pa., 15-20.
MERRY MAIDENS (Edward Shaffer): Kansas City, Mo., 7-13, St. Louis 14-20.
MERRY WHIRL (J. Herbert Mack): Minneapolis, Minn., 7-13, Omaha, Neb., 14-20.
MIDNIGHT MAIDENS (Wm. S. Clarke): Pittsburgh, Pa., 8-13, Cleveland, O., 15-20.
MISS NEW YORK, JR. (Wm. Fennessy): Harrisburg, Pa., 10, Reading 11, Allentown 12, Chester 13, Washington, D. C., 15-20.
MOULIN ROUGE (Joe Fine): Chicago, Ill., March 31-April 13, Cleveland, O., 14-20.
PACEMAKERS (C. M. Hertz): Louisville, Ky., 7-13, Cincinnati, O., 14-27.
PAINTING THE TOWN (Holliday and Curley): Cleveland, O., 8-13, Toledo 14-20.
PASSING PARADE (M. Messing): Brooklyn, N. Y., 8-13, Newark, N. J., 15-20.
QUEEN OF BOHEMIA (Henry P. Jacobs): Chicago, Ill., 7-13, Detroit, Mich., 14-20.
QUEENS OF THE FOLIES BERGERE (Connihan and Shannon): St. Paul, Minn., 7-13, Omaha, Neb., 14-20.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): New York city 8-13, Philadelphia, Pa., 15-20.
REGATTA GIRLS (Walter Greaves): Boston, Mass., 8-13, Montreal, Can., 15-20.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Providence, R. I., 8-13, Boston, Mass., 15-20.
ROSE SYDELL'S (W. S. Campbell): Toledo, O., 8-13, Chicago, Ill., 14-20.
RUNAWAY GIRLS (Peter S. Clark): Baltimore, Md., 8-13, Washington, D. C., 15-20.
SAM DEVERE'S (Louis Stark): Pittsburgh, Pa., 8-13, Johnstown 15, Altoona 16, Harrisburg 17, Reading 18, Allentown 19, Chester 20.
SOCIAL MAIDS (Hurtig and Seamon): Boston, Mass., 8-13, New York city 15-20.
STAR AND GARTER (Frank Weisberg): Springfield, Mass., 8-10, Worcester 11-13, Providence, R. I., 15-20.
STAR SHOW GIRLS (John T. Baker): New York city 8-13, Philadelphia, Pa., 15-20.
STOCK BURLESQUE (M. M. Theise): Albany, N. Y., Feb. 19—indefinite.
TAXI GIRLS (Hurtig and Seamon): Boston, Mass., 15-20.
TIGER LILIES (D. R. Williams): Washington, D. C., 8-13, Baltimore, Md., 15-20.
TROCADEROS (Chas. H. Waldron): Brooklyn, N. Y., 8-13, New York city 15-20.
VANITY FAIR (Bowman Bros.): Omaha, Neb., 7-13, St. Joseph, Mo., 14-17.
WATSON'S BURLESQUERS (W. R. Watson): Jersey City, N. J., 8-13, Boston, Mass., 15-20.
WHIRL OF MIRTH (Louis Stark): Indianapolis, Ind., 7-13, Louisville, Ky., 14-20.
WINNING WIDOW (Dave Gordan): Schenectady, N. Y., 8-10, Albany 11-13.
WORLD OF PLEASURE (Geo. H. Fitchett): New York city 8-20.
YANKEE DOODLE (A. J. Faust): Philadelphia, Pa., 8-13, Jersey City, N. J., 15-20.
ZALLAH'S OWN (W. C. Cameron): Montreal, Can., 8-13, Toronto 15-20.

**MOTION PICTURES.**

BERNHARDT, SARAH, AND MME. REJANE: New Orleans, La., 1-13.
HOMER'S ODYSSEY (Jake Wells): New Orleans, La., March 31—indefinite.
HOMER'S ODYSSEY (Jake Wells): Charleston, S. C., 8-15.
HOWE, LYMAN H., TRAVEL FESTIVAL: Louisville, Ky., 8-13.
KINEMACOLOR DURBAR: New York city Feb. 19—indefinite.
KINEMACOLOR DURBAR: St. Paul, Minn., 8-13.
KINEMACOLOR DURBAR: Indianapolis, Ind., 8-13.

**MISCELLANEOUS.**

FLINT, HERBERT L.: Bloomington, Ill., 9-13, Champaign 15-20.
GAMBLE, ERNEST: McKeesport, Pa., 10, Blairsville 11, Bridgewater, Va., 13.
GILPINS, HYPNOTIST: Bellefourche, S. Dak., 8-13, Sturgis 15-20.
LITCHFIELD'S LYCEUMITES, NEIL: Newport, Pa., 10.
NORWOODS HYPNOTISTS: Auckland, New Zealand, March 8—indefinite.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
THURSTON, HOWARD (Dudley McAdow): Norfolk, Va., 8-13, Richmond 15-20.

## DATES AHEAD.

*Received too late for classification.*

ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Boston, Mass., 15-20.
BABY MINE (William A. Brady): Toronto, Can., 15-20.
BARRIERS BURNED AWAY (Gilson and Bradfield): Windom, Minn., 13, Mankato 14, Cannon Falls 15, Lake City 16, Red Wing 17, La Sueur 18, Springfield 21, Sleepy Eye 22.
BERGEN, THURLOW, PLAYERS: Minneapolis, Minn., 8-13, St. Paul 14-20.
BLUE BIRD (Liebler and Co.): Cincinnati, O., 15-20.
BONSTELLE, JESSIE, STOCK: Buffalo, N. Y., April 15—indefinite.
CHOCOLATE SOLDIER (F. C. Whitney): Cleveland, O., 15-20.
ELLIOTT, GERTRUDE (Charles Frohman): Baltimore, Md., 15-20.
EVANS'S, GEORGE, HONEY BOY MINSTRELS: Pittsburgh, Pa., 15-20.
GARSIDE STOCK (James S. Garside): Maquoketa, Ia., 15-20.
GIRL FROM RECTOR'S (Western: Max Plohn's): Meriden, Conn., 11, Worcester, Mass., 12, 13, Glens Falls, N. Y., 16, Amsterdam 17, Syracuse 18-20.
GIRL IN THE TAXI (A. H. Woods): Montreal, Can., 15-20.
GIRL IN THE TAXI (A. H. Woods): Washington, D. C., 15-20.
GLASER, VAUGHAN, STOCK: Detroit, Mich., April 14—indefinite.
HACKETT, NORMAN: Rochester, N. Y., 15-20.
HILLMAN'S IDEAL STOCK (Frank Manning): Merna, Neb., 15-17, Ansley 18-20.
JUST LIKE JOHN (William A. Brady): Buffalo, N. Y., 18-20.
KEYES STOCK (C. A. Keyes): St. Charles, Mo., 7-13, Moberly 15-20.
LA LUNA MUSICAL COMEDY (Powers Amusement Co.): San Antonio, Tex., April 7—indefinite.
LAW AND THE LAWLESS (L. S. Sire): Buffalo, N. Y., 15-17.
MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co.): Toronto, Can., 8-13.
MONTGOMERY AND STONE (Charles Dillingham): Boston, Mass., 15-20.
PENALTY, THE (Kilmt and Gazzolo): Philadelphia, Pa., 15-20.
POMANDER WALK (Liebler and Co.): Detroit, Mich., 15-20.
REBECCA OF SUNNYBROOK FARM (Klaw and Erlanger): Toronto, Can., 15-20.
ROSE MAID (Werba and Luescher): Rochester, N. Y., 15-17.
SCHEFF, FRITZI (Messrs. Schubert): Philadelphia, Pa., 15-27.
SCOTT, CYRIL (William A. Brady): Chicago, Ill., April 15—indefinite.

## AMATEUR NOTES.

The Hull House Players, of Chicago, Ill., will present in April an original drama by Hilda Satt, based upon the novel, "The Walking Delegate." It is being rehearsed by Mrs. Laura D. Pelham. Charles L. McCormick is president of these players, and L. Carter Lucas is their business-manager.

The Spring production of the Dramatic Club of Wesleyan College, Middletown, Conn., will be Shaw's You Never Can Tell. The officers of the club are: President, H. V. Leonard; secretary, J. E. Stiles; manager, H. S. Jacobs, and assistant-manager, R. S. Gibbs.

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## CORRESPONDENCE.

(Continued from page 19.)

## WASHINGTON

### SPOKANE.

**The Jessie Shirley Stock Company Made Good Record—Carl Somers Heard From.**

Mrs. Leslie Carter and co., including Franklyn Underwood and Frances Slosson, in Two Women, played to big business March 27, 28. Le Brun Grand Opera co. April 3. Yiddish Singers 4. Miss Nobody from Starland 8, 9.

The Jessie Shirley co. closed its engagement to-night with One Girl in a Thousand. Miss Shirley and her players were presented with armsful of flowers, and the first-named responded happily, expressing the hope that all would return to Spokane at no distant date. Keating and Flood co. in The Frolics of 1912 7-13.

William Wray, of Seattle, has taken charge as receiver of the Pantages's Theatre, which, it is alleged, lost $10,000 in the last eight months. The Pantages's co., of Spokane, is incorporated for $75,000, two-thirds of which is owned by Mr. and Mrs. Alex Pantages, the rest by local people. Mrs. Pantages holds Manager Walker's notes for $9,573.

J. W. Witherop, owner of the Elks' Temple, has had plans prepared to remodel the first floor of the structure as a modern vaudeville and motion picture house. The temple is within a half block of the American and Auditorium theatres.

Dimple Kelton, daughter of the late Jane Kelton, who died at Vancouver, B. C., recently, is in Spokane with her grandmother. They will pass the Spring and Summer at the Kelton ranch near Spokane Bridge.

Parker Shows, which wintered at Lewiston, Idaho, will open the season in Spokane 15-20, under the auspices of the National Guard cos. There will be fifteen attractions and five free shows. Among the local events is the coronation ball, where the queen of the carnival, chosen to reign over the festivities during the entire week, will be crowned.

Frankyn Underwood and his wife, Frances Slosson, were accorded a genuine Western welcome on their arrival in Spokane with the Leslie Carter co. 27. The committee, headed by W. Harry Wraight, lined up a brass band, a bunch of cowboys, mayor, sheriff, constable, and 500 admirers of the players, and escorted them through the public streets. A motion picture machine snapped the parade when it reached Riverside Avenue.

John E. Ince, whose convincing work in support of Blanche Walsh, has contributed materially to the effectiveness of her play, The Thunder Gods, at the Orpheum Theatre this week, was agreeably surprised when he learned for the first time that he had been appearing on the same bill with his brother, Ralph Ince. The discovery was made when he visited the front of the house after his "turn" to watch the motion pictures, and in the quick-change artist whose impersonations furnish the comedy in the film he recognized his brother, who posed for the pictures in New York a few weeks ago.

Carl Somers, formerly of Spokane, is visiting his old-time friends and recalling the days when the Bacon Stock co. played at the Auditorium Theatre. Harry C. Hayward, now of San Diego, was manager of the theatre, and Joseph A. Muller, manager of the Orpheum Theatre, was manager of the stock co. Mr. Somers played juvenile roles.

Henry Myers, owner and manager of The Soul Kiss, appearing at Pantages's Theatre the week of 24, says Sarah Bernhardt is no novice in vaudeville. In support of his declaration he shows a photograph of a billposter of Young's Pier Theatre at Atlantic City, dated June 4, 1906, when Madame Bernhardt was billed in one act of Camille. Mr. Myers, who was manager of the theatre at the time, says he paid the actress $4,750 for one week's work.

Allen Curtis, director and manager of the Keating and Flood Musical Comedy co., who recently signed an engagement of twenty weeks at the American Theatre, beginning April 7, has come to Spokane to arrange for the reopening of the house.

Jack Waltemeyer and his wife, Genevieve Cunningham, have closed with the Jessie Shirley Stock co., and will remain in Spokane until May, when they will go to Los Angeles. Mr. Waltemeyer's home city, where they expect to return to the employ of a motion picture co. James S. Sheehan, recently of Calgary, Alta., and Miss Doyle, of Seattle, will replace them. Marie Baker, who closed to join the Baker Stock co. at Portland, is succeeded by Nellie Hazelton, of San Francisco.

Carl G. Milligan has resigned as manager of the American Theatre here, and will return to his former home at Bradford, Pa., the middle of April to engage in business. He came to Spokane from Seattle as manager of the Lawrence Stock co. When the Lawrence co. moved to the American Theatre and opened that house on Christmas night, 1910, he assumed management there, and in August, 1911, he left the Lawrence co. to become manager of the theatre, which position he occupied during the engagement of the Jessie Shirley Stock co.

W. S. McCREA.

BELLINGHAM.—BECK: Girl from Rector's March 21, Grace Aylesworth in The Chorus Lady 26 satisfied good house.—TY-

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PLAYHOUSE: The Galley Slave 17-24 pleased fair business; co. closed 24 and house opened with vaudeville 26.—ITEMS: Discovering that he had forgotten his keys, Mr. Donald returned to the stage after the house was darkened, and in the belief that the curtain was down as usual he walked off the stage, and fell into the orchestra pit. His nose was broken, two teeth knocked out, both wrists broken, and was otherwise badly bruised.—Louis Koch assumed the lead in his place, as he will not be up for six or seven weeks yet.

TACOMA.—THEATRE: Bernhardt pictures March 19-21.—PRINCESS: Princess Stock co. in The Blue Mouse 17-23; house not large enough to accommodate big business.

## WEST VIRGINIA

FAIRMONT.—GRAND: Casey Jones March 23; poor co.; fair house.—ITEM: The Lyric has been repaired and improved, doing good business with motion pictures.

PARKERSBURG.—AUDITORIUM: The Spring Maid March 21 delighted S. R. O. The Fortune Hunter 26 pleased good house. The Night of the Fourth 30 canceled.

## WISCONSIN

KENOSHA.—RHODE OPERA HOUSE: Flower of the Ranch Feb. 22 delighted fair

house. Stetson's U. T. C. March 1: two good houses. Town Marshal 2: fair house. Walker Stock co. 18-24 pleased good business. Gossa Girl 25 drew well and pleased.

**FOND DU LAC.**—HENRY BOYLE: Margaret Anglin in Green Stockings 1 drew fair house. Rosalind at Red Gate 5: closes season and will open with pictures 6: same management.

**JANESVILLE.**—MYERS'S GRAND: Hoyt's pictures March 26, 27: three capacity houses. Rosalind at Red Gate 30 pleased fair business.

**MADISON.**—FULLER: Mande Adams in Chanticler March 27 delighted: E. R. O. Rosalind at Red Gate 31: good house.

**OSHKOSH.**—GRAND: Margaret Anglin in Green Stockings 1: packed house: fine performance.

**SUPERIOR.**—GRAND: Casey Jones March 29: good business.

**RACINE.**—THEATRE: Town Marshal March 31 pleased two good houses.

**EAU CLAIRE.**—OPERA HOUSE: The Gamblers March 29 pleased fair house.

**WAUSAU.**—GRAND: The Gamblers March 30: very good co. and business.

**BELOIT.**—OPERA HOUSE: Rosalind at Red Gate March 27 pleased good house.

## CANADA

### MONTREAL.

**Kitty Gordon Enthusiastically Welcome—Nellie McCoy Among the Favorites.**

An enormous house greeted Kitty Gordon when she opened in The Enchantress at His Majesty's March 25. Nellie McCoy, Katherine Ritchie, and Ralph Rigas made hits. Madame Sherry 1-6.

Owing to revisions which had to be made after its premiere in Albany, The Lady from Abroad did not put an appearance at the Princess 25-30, and the Durbar pictures were retained for another week. They appear to be as popular as ever. Love Dectectster 1-6.

There was a particularly bright and clever bill at the Orpheum 25-30. Five feet of opera by Grace Hazard scored quite a hit. John Fleming violinist, also was a feature. W. H. Thompson in The Pride of the Regiment presents an artistic act, and Gordon and Kinley do a clever acrobatic turn. W. A. TREMAYNE.

**OTTAWA, ONT.**—RUSSELL: Richard Carle and Edna Wallace Hooper in Jumping Jupiter March 20, 21: great hit: good business. Kitty Gordon in The Enchantress 22, 23 satisfied S. R. O. Madame Sherry 25-27: good business.—DOMINION: Walter C. Kelly and co. head good bill 25-30: business good.—COLONIAL: Colonial Stock co. in His Excellency the Governor 25-30 pleased large house.—FAMILY: The Durbar pictures 25-30: packed house.—ITEM: Sir John Hare called from London, Eng., 1, and on his arrival here will act as judge in the competition of amateur selectios in this city.

**REGINA, SASK.**—THEATRE: Allen Stock co. in Under Two Flags March 18 pleased good house. C. James Bancroft in The New Boy 20, 21: good co. and business. Protective Play co. in The Barrier 22, 23 pleased S. R. O. Among those receiving generous applause were Norval MacGregor, Lee Miller, Max Steele, George Cleveland, Bryce Howatson, and Grace Johnson. Henry Woodruff in The Prince of To-night 29, 30 to S. R. O.: one of the best cos. seen here for some time. Among those receiving generous applause were Claire Neolke, Loraine Bernard, Vera Stanley, John Leach, and Thomas H. McKnight.

**ST. CATHARINES, ONT.**—GRAND: Bevaris of Granatark March 25 pleased fair house. R. W. Marks's Stock co. 26-30 in Witch of Wall Street, Diamond Queen, Woman Against Woman, Banker's Wife, Kentucky Sue, Under Two Flags, and Zeke: good co.: S. R. O.—ITEM: The Colonial Amusement Co., lessees of the Grand, have closed negotiations with the street railway co., owners of Lakeside Park, Port Dalhousie, for the installation of a $4,000 twentieth century merry-go-round, to be in operation for the opening of that Summer resort.

**CALGARY, ALTA.**—GRAND: Henry Woodruff in Prince of To-night March 18-20: good co. and business. George Summers's Stock co. in A Gentleman from Mississippi: co. and business fair.—LYRIC: Jeanne Russell Stock co. in Moths 18-20. The Half Breed 21-23: fair co. and business.—EMPIRE: Vaudeville 18-23.—ORPHEUM: J. W. Clifford's Burlesque co. 18-23: biz business.

**WINNIPEG, MAN.**—WALKER: Robert Mantell March 18-25: capacity. Get-Rich-Quick Wallingford 25-30 pleased good business.—WINNIPEG: Wildfire 25-30: good business.—GRAND: Why Girls Leave Home 25-30: fair co. and business.—ORPHEUM: Cecelia Loftus 25-30.—ITEM: Maud Fealy and James Durkin joined the Permanent Players at the Winnipeg, and are great favorites.

**LONDON, ONT.**—GRAND: The Common Law March 25: fair performance: light house. Hanlon's Fantasma 26: good attendance: pleased. The tight wire specialty by the marvelous Youngman Family, was particularly good, and deserves special mention: Nielson's Flying Butterflies were also good.

**SASKATOON, SASK.**—EMPIRE: Prince of To-night, with Henry Woodruff in lead, March 27, 28 pleased capacity.—STAR: Sherman Stock co. 24-31: biz business.

**QUEBEC, QUE.**—AUDITORIUM: Madame Sherry March 28-30 pleased capacity. Ada Meade made big hit.

**WOODSTOCK, ONT.**—OPERA HOUSE: With Edged Tools March 27 (return) pleased good house.

**ST. JOHN, N. B.**—OPERA HOUSE: Helen Grayce co. in Wildfire and Squaw Man, Three Weeks, Arizona, and Charley's Aunt 8-20.

## SEATTLE.

**Bertee Beaumont and Olive Vail Found Favor—Business Outlook Seems Brighter.**

At the Moore Madame Tetrazini appeared in concert March 27 before an audience that filled the house, and her reception was in the nature of an ovation. Yves Nat, pianist; Emilio Puyans, flutist, and M. Mascal, baritone, displayed skill of a high order and contributed to the general enjoyment. The next attraction was Miss Nobody from Starland 28-30, matinee 30, which was enjoyed by audiences averaging fair business. Bertee Beaumont in the title part showed skill and versatility and won favor. Olive Vail as Sylvia Martin made the most of the part. In the cast were Maude Emery, Lawrence Cowper, Joe H. Wismeyer and other talent. The White Sister 24-30, matinees 24, 28 and 30, at the Seattle, pleased audiences ranging from small to large. Jeanne Towlyn in the title-role gave a faithful delineation of the part. In the cast were Florence Burroughs, Margaret Meredith, Roberta Taylor, Vernon Wallace, Daniel Gilfether and others.

At the Colisevm The Boadman 24-30 was the opening offering of the Olive D. Bailey co. It was presented in a creditable manner before houses averaging fair business. Florence Bell as leading lady sustained the role of Stella Maitland with considerable skill. Florence Darling as Kitty Maitland was seen to advantage. Guy Hitner as Jason Orty interpreted the part in an accurate manner. In the cast were Ethel Martelle, Haron L. Birden, Frederic Clarke, Frederick Wilson and others.

A benefit, matinee 29, was given on behalf of Arthur St. Lean, at the Seattle, and representatives from the various theatres took part.

Business is showing some improvement and the theatrical outlook appears to be more promising than it has been for some time.

BENJAMIN P. MESSERVEY.

## PITTSBURGH.

**Christie MacDonald at the Nixon—Robert Gleckler and Mary Hall Specially Mentioned.**

*(Special to The Mirror.)*

PITTSBURGH, April 9.—Christie MacDonald in The Spring Maid is the attraction at the Nixon this and the following week. This theatre was dark during the past week, with the exception of Tuesday and Wednesday, when Ellis Gliekman and his Yiddish Players presented Gehenmele, Shariatan, Kol Shofer, Without a Mother, and Der Wilder Mensch.

Over Night is the current week's play at the Alvin, and will be followed by Everywoman. The past week Lew Fields's Hanky-Panky attracted very large audiences. Max Rogers, Hugh Cameron, Bobby North, Harry Conner, William Montgomery, Carter De Haven, Florence Moore, Flora Parker, Myrtle Gilbert, Virginia Evans, and Lillian Lewis made a splendid cast of principals, and fully capable of pleasing. Montgomery and Moore were exceedingly funny in their specialty, and created much laughter and applause. The stage settings were all that could be desired, and the chorus, although not having very much to do, was richly dressed, and good vocality. The musical numbers pleased.

Twelfth Night is being presented this week by the Harry Davis Stock co. at the Duquesne, and Mamselle is announced for next week. Leah the Forsaken was presented last week. Mary Hall acting the role of Leah in a most acceptable manner. Robert Gleckler, Dennis Harris, and George Manning were very pleasing in their respective roles, while the rest of the players were well cast. The staging of the piece was good.

School Days is the bill at the Lyceum this week, and George Evans's Minstrels follows. Thurston drew fair-sized audiences during the past week, and his programme was about the same as that given here last season, with the exception of the spirit paintings and his piano illusion. The former was not effective, and the latter was based on an old principle, but well-fed.

Dorothy Russell and co. headed a good bill at the Grand last week, the staging and costuming worth mentioning. Thomas A. Wise and co. is the headliner during this week.

The Gay Masqueraders is the attraction at the Gayety, while at the Academy is The Brigadiers.

A new play will soon be given its first performance by the Harry Davis Stock co. at the Duquesne, the author being a well-known newspaper man of Pittsburgh.

DANIEL J. PACKINER.

## TOLEDO.

**The Fortune Hunter Drew Well at the Valentine—Richard Jose at the Lyceum.**

The Fortune Hunter at the Valentine March 30 was enthusiastically received by two large audiences. Fred Niblo and Josephine Cohan were well supported by Frank Bacon, Frank Bowman, Phil Bishop, and Virginia Berry. When It Comes Home April 6 and matinee. Cast includes William Courtleigh, Earle Browne, Gail Kane, John Findlay, Reginald Mason, George Clarke, Joseph Tuohy, Harry Tillford, Kitson Erroll, Violet Howard, and Reginald Smith. The Chocolate Soldier, with Lillian Foll, 8.

The attraction at the Lyceum during Holy Week was Richard Jose in Silver Threads, pleasing fair business.

The Prince of Liars was the popular bill at the Columbia 31-3, followed by Classmates 4-6.

The College Girls held the boards at the Empire 31-6. JANE CURTIS.

## THE WEEK IN PHILADELPHIA.

*(Continued from page 15.)*

Millions, a well-known comedy that fairly tinkles with humorous situations, was the attraction at the Grand.

The Orpheum Players last week gave an excellent production of a religious drama, The Holy City. As a special Easter treat Grant Lafferty announced a sumptuous performance for this week of When Knighthood Was in Flower.

Two little sketches were the features of Keith's bill last week. They were Sweethearts, by Mr. and Mrs. Erwin Connolly, here for the first time, and The Antique Girl, one of Jesse Lasky's well-staged acts. Melville and Higgins are back again and pleased with some new songs. Frosini showed his ability with an accordion, and Bert Cutler, the well-known billiard player gave a splendid exhibition of his skill.

Another large picture and vaudeville theatre is to be erected in West Philadelphia. F. S. Tomlinson, Jr., has sold to a syndicate composed of William Freihofer, Thomas Love, and Fred G. Nixon the Nicolinger property, at the northwest corner of Sixtieth and Ludlow Streets as the site for a $150,000 theatre. The cost of the ground is $90,000. The lot measures 90 x 190 feet, and is occupied by a number of one-story stores which are to be torn down.

The playhouse to be erected will be a fireproof building of brick and terra cotta, seating about 2,500. It will have a large balcony and handsome lobby. There will be a number of stores on the street fronts. This syndicate several years ago built the Nixon Theatre on Fifty-second Street, which has proven very successful.

J. SOLIS-COHEN, JR.

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# THE WEEK IN BOSTON

**Easter Week Brings Renewed Activity in Theatrical Circles—Current Attractions and Timely Gossip.**

*(Special to The Mirror.)*

Two houses which have been dark reopened under new auspices, while a vaudeville-picture theatre makes a complete change and becomes the home of a stock co.

Billie Burke has things all her own way this week as a comedy novelty, for she brings the only play of that nature to the Hollis. She has earned an unquestioned popularity there since she first came there as leading woman with John Drew, and Easter is just her best season. The Runaway shows her in comedy vein, which is her best work, and she has admirable support, including U. Aubrey Smith and Edwin Nicander.

In a more serious and thrilling manner another new play opened at the Plymouth and also had an unquestioned success. This was Alias Jimmy Valentine, which, it had been feared, might be kept out of Boston on account of the child element in the production. It was given with all the necessary effectiveness, and H. B. Warner proved a popular star in the leading character.

There is a new dramatic venture in town this week in the shape of a resident stock co. at the South End. It has been a long time since there has been a dramatic bill upon this stage, the last one being when the house was called the Columbia and Nance O'Neil started her phenomenal Boston experience. After years with vaudeville and burlesque, the policy changes with another Nance—for the house, as opens with Oliver Twist, in which Nancy Sikes is played by Isabelle Evesson, who first came to the Boston Museum when the late Annie Clarke retired as leading woman. Others in the play are A. Roberts, Richard Thornton, Ethel Valentine and Leighton Mosshan.

The Shubert was dark but will reopen to-night with Somerset, as produced by Winthrop Ames.

The Boston Opera House is again open, but under quite different arrangements, for the high-priced society patrons are gone and in their place are the genuine music-lovers, who get their chances at popular prices in a season like that of the Aborn Opera co. As in previous years the best was this season for the masses, and nobody has ever heard of the Aborns needing for a guarantee fund. They never need it. This Spring season opened with The Tales of Hoffman, and the co. proved one of their best.

The Majestic also had been dark for a week to reopen with a fortnight of minstrelsy. Low Dockstader is the first to give an entertainment of the sort in Boston this season, and, therefore, he promises to have big patronage as a consequence. He has a fine show and it was well liked.

John Craig and his stock co. turn to Shakespeare at the Castle Square this week, and give a fine production of Romeo and Juliet. If it were not for Mr. Craig and the Sothern-Marlowe engagement Boston would have to get along without Shakespeare. The school children have been given their chance by special arrangements. Mr. Craig casts Romeo one of his best characters, and Mary Young plays Juliet with girlish, clever and emotional power.

Farewells in big engagements start all around this week. The Park is closing its long stay of The Country Boy with an engagement of fourteen weeks. The piece has broken records and now will start a month of the New England circuit opening with a tour of New Hampshire, under the direction of the Mystic Shrine.

Dustin and William Farnum have had the same sort of experience at the Boston with The Littlest Rebel. Their cause for a short engagement, but their production proved so popular that it has distanced all the runs of the season at that house, and is still popular.

The third P. P. C. is extended by Marguerite Sylva in Gypsy Love at the Tremont. This Viennese comic opera stands as one of the most picturesque of the year, and the popular prima donna has entirely recovered from the illness which caused her to lose several performances the opening week in Boston. Gypsy Love closes its season with this week.

The Siren will be left all alone by itself to continue a long run. It has been a decided success from the start at the Colonial, and things would point to another instance of The Pink Lady. Donald Brian has a large following here, and Julia Sanderson, Alan Mudie, Frank Moulan, and Ethel Cadman also are favorites.

The Pavlotzin Orchestra, all Boston women, make a prime favorite attraction at Keith's and they are back after a long absence to lead the list which includes Willa Holt Wakefield, the Kaufman troupe of cyclists, Bowens Stuart, Gladys Alexandria, Annie Kent, Hilda Hawthorne, Melody Lane Girls, Katherine Hayes, Sabel Johnston, Canetti Sisters.

The Six Ballen troupe of gymnasts leads at the Globe, with the Rag Time Trio, Rober and Tunison, Bayarres, Shepherd and Edwards, the Rays and Nina Hopley.

John L. Sullivan is now a Bowdoin Square headliner, with Bell and Richards, Clifton and Carson, Biscaus and Harry Latoy.

At the National are A Night in the Park, Ruth Lockwood, Electric City Four, Emily Dodd, Omega Trio, Gardner and Moore, Dunlap and Falk, Dancing Willetts, and the Bijouves.

The Gaiety's Easter attraction is Joe Hartig's Social Maids, with George Stone as the chief comedian, and Jennie Austin.

The other Eastern Wheel attraction in town is Sam Howe's Love Makers at Waldron's Casino with Killian and Moore, Ed. Markey, and Fay St. Claire.

The Howard Athenæum opens its own stock burlesque co., the Regatta Girls, with Paul Burns, and the olio has a strong attractive feature in Mike and Jack (Twin) Sullivan.

At the Orpheum the week opens with Walter Daniels, Finn and Ford, Weston and Leon, Howard Truesdale, O'Brien and Buckley, Ed Lisle and Tanner, Jas Callahan, Mahlon Chapin, Kealey and Dan, Crawford and Manzanza, Victor, Helen Primrose and Hart.

Austin and Stone's has Big Bennett's Original dancing girls, Marie Sabine, Cassie Fennell, Harris and Call, Birney Sisters, and Frank Walsh.

The Association of Theatre Managers of Boston has arranged to give a benefit for the Actors' Fund at the Boston, on the afternoon of 25. T. R. Lothian, the New England representative of the Fund, will be in charge of the performance, and all the attractions playing in the city will be represented in the bill. Willie Howard and William Farnum and George Fortescue will come in from the New England circuit.

Henry Russell, the director of the Boston Opera Co., has sailed for Europe for the Summer, but before he left he announced that of his stars the most prized at the Hub was Mary Allen. Miss Allen will again be back for a season of the co., and operas now promised to be produced include The Jewels of the Madonna, The Secret of Suzanne, Louise, Don Giovanni, The Wilkners, The Tales of Hoffman, The Merry Wives of Windsor, and Martha—four and four of the Wednesday will come back for a brief engagement like the one which he had this season, but Wallace Goodrich and Romeo Gorno will again be back as conductors. There will be a new stage director in the person of Charles Troyer of Vienna. Special engagements will probably be made by Miss Melba, Tetrazini, Schumann-Heink, John McCormack and Miz Bonci, and the new working force will come from the singers secured from the Metropolitan in New York.

Beatrice Herford gave her annual entertainment of monologues last week and proved a formidable attraction, as she has many friends in Boston. On account of the week of Handel and Hadyn in Chickering Hall, where she has always appeared, over into a theatre, Miss Herford had to go to Steinert Hall this year.

Elvira Leveroni, the Boston Italian girl who has made her way to grand opera, sailed for Europe last week, after her success at the Back Bay house. She will sing at Covent Garden in the opera season this Spring and then will go to Paris to study French.

Ida Muller, who has been in New York for the Winter, has returned to Boston for the Spring and Summer. She is to be interested in

*(Continued on page 24.)*

THE ANNUAL MEETING OF
**The Actors' Fund of America**
for the transaction of business of the society, and election of Officers and Trustees, will be held at the Gaiety Theatre, Broadway and 46th St., on
TUESDAY, MAY 14, 1912, AT 2 P. M.

*Extract from By-Laws.*

Sec. 13 of the By-Laws:

"Any person entitled to membership, on payment of fifty dollars may be admitted, by the Executive Committee, as a life member; who shall forever thereafter be free from the payment of annual dues. No person shall have the right to vote at an election who has not been a member, in good standing, for 60 days before the election takes place; the person, good standing, refers to the annual members whose dues are two dollars each year."

Sec. 26 of the By-Laws:

"At least 14 days before the annual election, nominations for officers and trustees shall be made as hereinafter provided. They shall be posted in the office of the Secretary of the Association at least five days before election, and no person shall be eligible to election unless his name is so posted. Nominations must be in writing, and may be made by the Board of Trustees or by any group of ten members of the Association in good standing."

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# MOTION PICTURES

## "SPECTATOR'S" COMMENTS

PRESIDENT NEFF, of the National Exhibitors' League, is reported to have said at the convention in Dayton recently that it was the intention of the League to keep out of politics, or words to this effect. By that he did not mean ordinary politics, but the brand of trade deals and misdeals that have come to be called "trade politics." If he can keep the organization clear from this besetting sin and concentrate its efforts on the particular and manifest interests and welfare of the exhibitors as a class, he will be doing a great work. No organization of exhibitors can afford to be used as a cat's-paw for any other interests.

• • • •

Politics! The word has a bad sound when applied to business affairs and especially the amusement business. It has been well said that if certain motion picture producing companies had devoted less time to "trade politics" and more to getting out good pictures they would be in better position to-day than they are. Unfortunately they went into the business from the wrong angle. All motion pictures were alike to them—just so many feet of film—and they fancied that the sole advantage to be gained was by "political" scheming—secret or private deals, whereby this or that organization was to be controlled or fooled, or this or that exchange undermined, or this or that rival manufacturer shut out from a market. After having gained the fancied advantages which they had schemed for, they had the rude awakening that the public didn't like their pictures. So they had to commence doing what they should have done at the start—strive to produce films that would command public support. One of the chief advantages which the Licensed makers have enjoyed in the film-making game has been the fact that politics was reduced to a minimum from the very nature of their organization. Hence their efforts went into quality.

• • • •

But "trade politics" must not be held in contempt altogether. It has its uses just as professional publicity has its uses. Only neither of these is the chief element in business success. Publicity or advertising is a great thing, but only when coupled with the goods. To these add "trade politics," in proper proportion, and we have a triumvirate hard to beat. Too many people imagine to the contrary and go down to defeat. They imagine they can succeed by "politics" alone or by publicity alone or by both together, leaving the matter of quality out of consideration. The fact is that quality or merit is indispensable in any event. No business, movement, profession or art can long survive without it. Therefore the matter of quality should be the first element sought for in picture producing. In most cases it has been the last.

• • • •

To return to the wants and welfare of the exhibitors, friends of motion pictures will join in hoping that the League may never degenerate into a "trade political" machine, no matter how alluring the bait may be that is held out for it to swallow. There are plenty of

AN OPPORTUNE BURGLAR

Scene from a Coming Reliance Film.

THOMAS H. INCE

Producing Director of "101" Bison Feature Films.

legal and economic problems for it to solve that have to do directly with the exhibition of pictures—plenty of progress it can promote for the protection and in the manner of conducting the business in which its members are engaged. If it is wise it will fight shy of any ulterior schemes, as, for instance, to swing its membership to the support of any set of exchanges or any new movement in the producing field. New producing movements should, and for the good of the business and art, must stand on their merits. The interest of the wise exhibitor should be to secure the best available service—*i. e.*, the best selections of pictures—he can afford to pay for, and to conduct his house or houses to the best possible advantage. He should not waste his time trying to obtain things not obtainable.

• • • •

There has been a great deal of loose thinking, talking and writing to the effect that the exhibitor should have the privilege of selecting his programme of pictures for each change of bill. The Spectator in this column once expressed some such opinion, but that was long ago, before he knew any better. Careful study of all the conditions surrounding the business would seem to indicate that the selecting by the house manager of each individual picture on a bill is impossible under an orderly and systematic distribution of regular releases. Unless prices of service were tremendously increased, no exchange could carry the extra numbers of copies of each release to permit any such liberty of choice on the part of exhibitors. The most that is possible generally in the way of selection—and it is a wonder it has not been more generally adopted—is to arrange a service for each house that would call for stipulated regular releases to be supplied on certain fixed days. For example, that Monday's Vitagraph should always be served on a certain day of the week, and so on down the list. By carefully arranging each house programme in this way, each film could be kept in service and each manager know long in advance what films he would receive at each change of programme and could advertise them to his own advantage. If, under this plan, a picture came to him that he didn't like, he would have to grin and bear it just as he does now, only he might possibly induce his exchange to give him some other make of pictures in the future. To do all this would, of course, require co-operation on the part of all the manufacturers. They would be obliged to systematize the character of their releases—always the same character of films at regular weekly intervals, as the Essanay to some extent does now, issuing a cowboy picture every Saturday and so on. The necessity for regularity of this kind in conjunction with a fixed system of serving exhibitors is because the programme for each theatre must be balanced as to character. It must not be all drama or all tragedy or all comedy or all educational; it should have some of each. With systematic arrangement of types of releases, systematic service to exhibitors could follow, so far as regular daily and weekly service is concerned. It would be different with feature pictures that may be booked, as are any other special attractions.

• • • •

In the foregoing, cautioning exhibitors and their organizations against being made the tools of selfish interests by "trade politicians," The Spectator intends no intimation that the League will permit itself to be used in that way. On the contrary, there is reason to believe that such efforts as have been made in that direction have been resented, and very properly so. The Exhibitors' League is the most promising organized movement yet undertaken for the welfare of this great body of men on whom so much depends in America for motion picture progress, and friends of the pictures everywhere will hope that it may continue on its own road, paying attention strictly to its own business.

• • • •

"To-day, when Jane Addams agrees to speak in favor of woman suffrage from a vaudeville stage," says the New York *Globe* "we all feel alike. We all say that it is just like Miss Addams's pluck, just like her usual disregard of formalism and conventionalism. Eager to work for a cause she absolutely believes in, she welcomes an opportunity to speak for it where large crowds will hear. She does this as naturally and simply as she does everything else." So says the *Globe*, but "we all" don't say anything of the kind. Some of us wonder how much salary she drew down for the stunt of making herself a mere object of curiosity for a crowd of pleasure seekers who paid no real attention to a word of her arguments. Others of us are reminded of Jacob S. Coxey's alleged remark once upon a time, that if by standing on his head in the public square he could collect a crowd that he could talk to, he would gladly perform the feat, and "we all" are minded to ask Jane Addams if she would do the same thing. Verily, these modern yellow methods of attracting attention and getting on the first page are disgusting. But one good thing: They puncture a few bubbles of reputation; they give us a true index of certain characters that have been given fictitious ratings. Jane Addams, who, through press exploitation and her own vanity, has been set upon a pedestal, brings herself down to the level of Doc Cook, who once lectured on his Arctic travels at Huber's Museum. The cause of women's suffrage, which should be a dignified appeal of the sex for merited recognition, gained nothing but derision from the mountebank act of Jane Addams. Where did they bill her, anyhow? Between the animal act and Eva Tanguay, or following Billy Boy? It was Jane Addams who denounced motion pictures as teachers of vice and crime. That's the reason for these few remarks.

THE BABY BRIDE

A Thanhouser Film Featuring the "Kid" and the "Kidlet."

ROBERT BURNS

Of the Vitagraph Western Players.

Charles Frohman, according to his publicity department, is modifying his supposed previous unfavorable views regarding motion pictures. His opinion now has a condescending tone about it that must be amusing to those who know what motion pictures have really come to be, but it shows progress, and in time we may hope to see Mr. Frohman an enthusiastic convert. Here is what his press bureau quotes him as saying:

> Moving pictures are not to be decried any more than yellow journalism. Each is a force for progress in its own way. People who never came to the theatre at all because they had no sense for drama or comedy now have a little from watching moving pictures. People who never thought at all are now induced to think a little by the aid of yellow journalism. And just as the small boy gradually graduates from the dime novel to the novel that is literature, so, too, patrons of moving pictures and readers of yellow journals cannot help finding such food insufficient for long, and, with that discovery, demanding better things.

He is undoubtedly right about pictures educating people to become interested in the regular stage—the better sort of regular stage, of course—but he has chosen the wrong example when he likens pictures to the yellow press. The illustrated magazines and printed literature would be more apt for comparison.

* * * *

Charles Gaskill, of the Vitagraph photoplay writing staff, offers another suggestion in the way of perfecting or correcting the terminology of the new art. He wants to know why the inserted words in a motion picture film record should be called a sub-title or a caption or a leader. He proposes some such term as interscript, which might be contracted to inscript, meaning words written in, more properly an interscription, and which would cover all cases of inserted speeches, explanations or captions. The point appears to be well taken. Inserts are seldom captions or sub-titles, properly speaking, and it is difficult to see how they can ever justly be called "leaders." The "leader" of a motion picture film was originally a blank strip of film at either end, where the wear and tear of winding and rewinding was greatest, and which could be replaced when worn out, thus preserving the photo printed part. It would seem, therefore, that "leader" might well be discarded at the outset as wholly inappropriate, and as not having even the sanction of trade usage except by corruption from its original meaning. Inscript, used as a noun, would seem to this writer to be an excellent coined term for the purpose, although it would be interesting and more valuable to have others express opinions on the subject.

* * * *

Now is the time while the art is in its making that its terminology should be studied and established, and the instance noted above, together with the false term "scenario," discussed last week, are not the only ones inviting attention. Thanks to the Essanay Company and its enterprise some time ago, in offering a prize for the best word to describe the motion picture play, we have the word photoplay, which is being generally adopted by the press and public. From this word we may properly derive the word photoplaywright or photoplaywriter in place of scenario writer. Another term that might well be banished as referring specifically to the motion picture is the word film, which is too general in its meaning for adequately designating even the tape form of the material on which the successive photographs are printed, and which is entirely out of place when applied to the pictures as seen on the screen. Doubtless there are other terms that may call for correction, and The Spectator will be glad to have studious readers offer suggestions and discuss those already proposed, to the end that the terminology of the photoplay art may be started toward a sound basis, so far as newspaper discussion and usage can accomplish the purpose.

THE SPECTATOR.

## PICTURES OF THE GREAT FLOODS.

Ralph Randor Earle, representative of Pathe Freres, was in Omaha, Neb., Sunday, for the purpose of taking moving pictures of the flood conditions in that vicinity for motion pictures. He was sent there at the request of C. L. Ramsdell, the local branch manager of the General Film Company, from New Orleans, where he has been occupied in taking pictures of the Mardi Gras festival, recently concluded.

Mr. Earle secured several hundred feet of views at Valley and Waterloo, showing people at work and play surrounded by water. Pictures were secured of chickens, pigs, cows and sheep quartered in porches, and people shopping in boats and being transferred for visits. He pumped a handcar from Waterloo to Valley and there stood up to his waist in water while several hundred feet of film was secured to show practically the same conditions, and about thirty-five freight cars either capsized or completely submerged. It is said that he continued in this work at other points where the unprecedented flood offered unusual conditions for motion photography.

## REPRINTING "MIRROR" REVIEWS.

South Bend's enterprising picture theatre, The Surprise, continues to publish weekly a booklet programme that is a model in its way, if its publishers would only contract the habit of giving credit to THE MIRROR for the original reviews clipped from this paper and used in describing photoplays announced for exhibition. One would think, anyhow, that an impartial review from a recognized paper of repute would have more weight with the public than an anonymous statement reprinted in an advertising programme.

## ALL NIGHT THEATRE.

The owners of the Lyric Theatre, a State Street vaudeville and motion picture resort, Chicago, have decided to keep open all night and all day. A six months' trial of the all night plan will be given. This is the first all night theatre in the United States. The plan is said to be working well.

## SELIG MAINE FEATURE.

The Selig special topical release April 3, showing the burial of the Maine at sea, was produced under the official auspices of the United States Navy Department, and a copy of the film is on file as an official historical record of the event. The picture is reviewed elsewhere.

## TECHNIQUE OF PHOTOPLAY.

"Technique of the Photoplay," by Epes Winthrop Sargent, has just been published in book form by the *Moving Picture World*. The book is only of fifty pages, but they are closely printed pages and are filled with helpful and really valuable information and advice for him who would be a photo-playwright. As Mr. Sargent says in his introduction, "the author [of the photoplay] himself must furnish the idea," a book on technique can only help him to present his idea to better advantage. A careful study of Mr. Sargent's work should enable any author who is capable of inventing or developing motion picture plots to arrange them in a form that will gain for his stories the respectful consideration of the producing companies. More than that no book nor instruction can do.

VIOLET HORNER

Members of the Imp Stock.

EDNA FISHER

Of the Vitagraph Western Players.

## FAKES AND FAKES.

The following editorial from the *Register and Leader*, of Des Moines, Ia., shows for one thing how easily newspapers and public are misled, and points, for another thing, to an opposite conclusion from the one stated:

> That the motion picture enterprise is still in need of further regulation and restrictions before the stigma of unhealthy and vicious influence may be entirely removed is evidenced by the spectacle of the film men who rushed to the scenes of the tragedy at Hillsville, Va., and almost before the bodies of the victims were buried, and while the pursuit of the outlaws was still being carried on, set up a fake staging of the bloody crime to carry away and regale the morbid appetites of slum playgoers.
>
> The emphasis of such portrayals is always upon the spectacular and brutal, and the effect is the encouragement of depravity and bloodshed. The safe and entertaining and educative uses to which motion pictures may be put are too numerous to allow the business to be stigmatized by demoralizing exhibitions. Aside from this, the prejudice is an evil in itself, and should be regarded as such. It is obviously inconsistent to pay for the maintenance of law and order and then allow the law-breakers to be exploited in a manner which makes them popular heroes among the classes most likely to profit by their examples.

All that is said above against the exploitation of faked representations of brutal tragedies like the Hillsville shooting is entirely true, but as none of the many established film companies have done as charged and as no irresponsible outlaw has yet appeared with the alleged film, and as exhibitors everywhere would refuse to show it if offered to them, it would seem to prove that the "further regulations" and "restrictions" asked for by the *Register and Leader* is distinctly not needed in the motion picture field. Motion pictures are keeping themselves clean without outside help to much better effect than is the newspaper press. As intimated by THE MIRROR when the alleged exploitation of the Hillsville tragedy was first announced, it is altogether possible that the fake, if any, is a fake of the news reporters.

## "101" BISON PROBLEM SOLVED.

The Sales Company has solved the problem of the "101" Bison feature films in a logical way and in line with the natural development of the picture producing business. A special department of the Sales Company has been established to take charge of and distribute all feature film productions of the companies connected with the Sales Company and of such other features as may be acquired. Exclusive territorial rights will be given for each feature film, and in the case of "101" Bison features, at least, the price for copies will be 15 cents per foot. This arrangement takes care for the present of the "101" Bison features, which will no longer go out as regular weekly releases on the exchange service basis. The place of the Bison or New York Motion Picture Company's productions in the Sales Company's weekly programme of releases will be supplied by one reel subjects by the same company, as was formerly the rule previous to the "101" venture.

The "101" Ranch show is now on the road for its regular tour, and the feature films are no longer being made, but there are now on hand fifteen feature negatives, which at the rate of one feature every two weeks will last for thirty weeks.

## LETTERS AND QUESTIONS.

### Answered by "The Spectator."

"M. P. J.," of Cincinnati, who wrote to The Spectator a short time since in the new fangled feminine style of paging letters (first page, back page, inside pages upside down, sideways or however it is) has wit, independence and gumption, for she writes back sturdily in defense of the Chinese letter-writing practice: discreetly, however, as she uses a typewriter, writes on one side of the paper and pages the single page "Page 1." She says she wants to meet the Chinaman—but let her say it for herself, she says it all so well:

Sir Spectator, I thought to save insult by writing a personal letter by hand, but, upon second thought, it wasn't personal, was it? and if you can find a vacant spot in the proverbial bottomless pit, I stand ready to be cast—but only on the condition that I may meet the "Chinaman" and thank him for his invention of the "forward and backward manner of letter writing." I like it.

Well, she can't have her introduction to the Chinaman, because in all probability he's where he ought to be, and that is in the aforesaid pit, where no gentleman would want to see an esteemed lady and a charming letter writer cast.

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"J. L. M.," Milford, Mass.: William Fox can be addressed at 116 East Fourteenth Street, New York city. The office of the Kinemacolor Company of America is 145 West Forty-fifth Street, New York city.

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"P. S.," Cleveland, O.: The names of the principal players in Mrs. 'Enry 'Awkins (Vitagraph) were given in THE MIRROR review of the film, issue of March 20, page 30. Why not read the reviews for information of this kind, and only write to ask questions when the reviews do not give the casts?

---

"Millie," Brooklyn, N. Y.: Marc McDermott was the widower in Papa's Sweetheart (Edison). The children were Gladys Hulette, Yale Boss, and Edna May Weick.

---

"Originality," who asks to have his address omitted if his letter is mentioned, writes interestingly as follows:

The road to fame along the line of scenario writing is a long and tedious one, yet I suppose it is not as long and stony as the short-story route, considering how many mediocre plots are put into films. "X. Y. Z.," New Orleans, has my sympathy, yet it is consoling to know that another has encountered the same barriers as I have in getting scenarios accepted by editors and directors, for some of mine have gone as far as the director, yet like the proverbial chicken come home to roost. To date I have written thirteen scenarios and shall write as many more if I get the ideas, and if they still come back I shall still keep on writing, and shall consider the editor has poor judgment in case he has plays produced which are inferior to mine, but shall still send him another play to reject. I can't go as far as "X. Y. Z.," and accuse the editors of stealing my plots, for plays similar to mine have not been produced. I would consider it a compliment if they would swipe one, for then I could have a little hope that some day I might sell one. I suppose I have bored you enough about scenarios, but will not stop writing because I must compliment my favorite photoplayers. Lillian Walker stands first among the ladies; while not a great actress she has a fascination almost equal to Billie Burke. For juvenile leads, Harry Myers has them going some. It would be interesting to see him in the leading role once. Mary Fuller has real dramatic strength which puts her at the head of the list of moving picture artists appearing at the present time. Why so many arguments about Maurice Costello? He is an actor with a personality, and, like John Drew, you either like him or you don't—that's all; and fortunately for Maurice, most people like him. Kindly give a definition to a moving picture fan. I suppose it is a regular attendant at the first run of the moving picture releases. Am I right?

The perseverance of "Originality" is to be commended. By all means keep on, and it's long odds success will come. As to a moving picture "fan," well, Mr. Originality, you're one.

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A. C. Smith, Sewickley, Pa.: (1) James Cruz played the part of Leo in She (Thanhouser). (2) Mary Pickford and Owen Moore were the leads in Love Heeds Not Showers. (3) The address of the Thanhouser Company is New Rochelle, N. Y.

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"MIRROR Reader," Gloucester City, N. J., writes that she is a "moving picture fan," and that she finds "THE MIRROR in its honesty and fairness superior to all other magazines devoted to the photoplay." Among the players in motion pictures she considers Marion Leonard "the most finished artist of them all." To prove her admiration for Miss Leonard she cites the fact that she goes to Philadelphia once a week solely for the purpose of visiting an Independent picture theatre where she can see photoplays in which Miss Leonard appears. Next to Miss Leonard this reader ranks other photoplay actresses as follows, in the order named: Helen Gardner, Florence Turner, Lottie Briscoe, and Lillian Walker. Questions: (1) The father in The Trapper's Daughter (Reliance) was Charles Herrman. (2) The wife in Grandma (Essanay) was Miss McBride. (3) The husband in Tangled Lives (Reliance) could not be identified, because he was not a regular member of the stock. (4) This is the case also as to the lead in Twisting Lanes (Rex). (5) Graham Velsey was lead in Defender of the Name (Rex). J. C. Howell was lead in Flaming Gates (Rex).

BEVERLY BAYNE

New Leading Lady of the Essanay Eastern Stock Company.

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"J. S. R.," Buffalo, N. Y.: The address of the publishers of *Sprocket's Picture Magazine* is not known in this office. Perhaps some reader can inform us.

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Genevieve Herten, White Plains, N. Y., wants to know if Viola Savoy is "posing for moving pictures." The lady named is not mentioned in any of THE MIRROR records and is not known in any studio where inquiry was made. If she sees this paragraph she can reply to the inquiry through this paper.

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"High School Girl," of San Francisco, wants to know the ages of G. M. Anderson, Fred Church, Brinsley Shaw, and Carlyle Blackwell. The information is not at hand and wouldn't be in order if it were, but The Spectator can inform this reader that all four of the gentlemen are much too old for high school girls. (2) We do not know the whereabouts of Gladys Fields. (3) No photoplays have been announced as yet by the Vitagraph company in which Edna Fisher is cast.

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Harriet Quinn, of Jersey City, thinks THE MIRROR has "other theatrical magazines looking like plugged nickels." In her expert opinion, Crane Wilbur and Francis Bushman are "far superior in looks" to Warren Kerrigan. Her favorite actresses are Gwendoline Pates, Alice Joyce, and Anna Nilsson. Questions: (1) The artist's friend and the lady in Phantom Lovers (Pathe) were Albert Latsche and Gwendoline Pates. (2) Isobel Le Mon has never been in a Pathe stock company. (3) The character of Alkali Ike is played by Augustus Carney.

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"R. H. B.," Hartford, Conn.: The Dream was an Imp production. Mary Pickford and Owen Moore played the leads. (2) Priscilla's Capture (Biograph) was released Feb. 29, 1912. (3) No information is furnished regarding Biograph players.

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"H. C. S.," Rochester, N. Y.: William V. Mong played Tony in The Survival of the Fittest (Selig). Noah Reynolds was the leading actor in A Double Elopement (Lubin), Albert McGovern in Helping Him Out (Lubin), and Mr. Reynolds again in Will It Ever Come to This? (Lubin).

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"R. S.," Willimantic, Conn.: Hazel Neason is reported to be with the American Company, but this is not authoritative. (2) Yes, Lillian Walker and Norma Talmadge are with Vitagraph.

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Lulu Mott, East Orange, N. J.: The part of Dolores in A Mexican Courtship (Lubin) was played by Edna Payne. The leading lady in During Cherry Time was Florence Lawrence. The leading woman in Some Mother-in-Law (Lubin) was Mae Hotely and the husband was Harry Myers, and the wife Peggy Glynn. The thieves in A Sick Man from the East (Vitagraph) were William R. Dunn and George Healy

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Madge Denniston, Cambridge, Mass.: The prince in Cinderella (Selig) was played by T. J. Carrigan. The leading man in The Poacher (Thanhouser) was Harry Benham.

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"L. V. S.," New York: In the Imp picture called The Dream, which is the one you probably refer to, the character sitting at the extreme right, and not appearing to be in the action, was the man having the dream, and the moving scenes were the things he was dreaming about. The effect is secured by what is called double printing or double exposure, by which photographic records made at two different times are produced on the same film.

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The remarks of "E. O.'s Three Great Admirers" are too indefinite and rambling to receive attention.

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Mildred Eldridge, of Brooklyn, passes an opinion on a popular picture player which appears too personal and severe, but as it emphasizes a fault which many players may easily acquire the letter is quoted, with the names omitted:

I think entirely too much praise is given to ——— of the ——— company. He used to be much better than he is now. Something seems to be lacking. He does not seem so forceful or strong—and this for no evident reason. The flattery he has received is turning his head. He thinks he is a wonder because a few romantic girls rave over him. His popularity will not last if he does not become less conceited, for he shows his excellent opinion of himself in almost every picture he appears in, and in his interview in the ——— it is painfully evident.

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## "JOSEPHINE," A CINES FEATURE.

George Kleine will release a Cines feature film May 11, entitled Josephine. It will be about 1,100 feet in length and will tell the story of Napoleon's first empress, her early life, her marriage to the coming conqueror, and her final divorce—a victim to the Emperor's ambition. The film should prove a notable one.

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## "MUTUAL" INTERESTS BUY OUT THANHOUSER.

This important and unexpected announcement is furnished to THE MIRROR by a prominent official of the purchasing interests referred to:

"C. J. Hite, of Chicago, is at the head of a syndicate which has just consummated the purchase of the entire plant and assets of Thanhouser Company, makers of the famous Thanhouser films. Edwin Thanhouser still remains connected with the company as its general manager. Mr. Hite has been very active in the film business in the past, and is at the present largely interested in the American, Reliance, and Majestic companies, and has also large interests in the H. & H. and Majestic film exchanges in Chicago. He is now the second vice-president and director of the Mutual Film Corporation and is a member of its executive committee."

The above purchase strengthens the position of the new Mutual group of producing companies in the Independent field wonderfully. It is said that one or more additional purchases are in contemplation. The situation is being watched with keen interest by all persons concerned in the motion picture business.

# REVIEWS OF FEATURE SUBJECTS

**Bernhardt in Camille** (Produced by Film d'Art Society in France; controlled in America by the French-American Film Company).—Madame Bernhardt proves in this production, as had been anticipated, her wonderful adaptability to the peculiar forms of expression required for finished picture acting. It is the mark of the great artist demonstrated more vividly, if anything, than is possible on the theatre stage. With the art of which she is so much the master, she appears in the picture to be the living embodiment of Camille, unconscious of camera or of supposed spectators and conveying, not by pantomime, but by natural and significant actions and expression the progress of the story. The culmination comes in the death scene which Bernhardt's art renders in no way distressing, but tremendously impressive and convincing. She is standing in Armand's embrace with her face hidden from view. By her hand on Armand's shoulder we see the approach and victory of death—the hand drooping and falling like the flower from which Marguerite's sobriquet was derived. Fortunately the picture adaptation of Camille has been modeled with considerable success after the technique of the photoplay as developed by the experience and genius of those who have led in the growth of this new art. Had the adaptation been merely or even largely a reproduction of the action of the stage play minus the words it must have proved disappointing even with Mme. Bernhardt's great ability and prestige. But this pitfall has been avoided. The story is told by the photoplay method and told quite clearly, although it could have been more forceful perhaps and certainly more explicit in some of the scenes, as, for instance, the fragment of the duel scene, which, however, may have been cut down to a mere indefinite indication of the end of the duel, to avoid fancied interference of troublesome censors. In this, however, the producers were probably too cautious at the expense of the picture's art—a thing that was hardly necessary in a production of such distinction. In one other respect, also, the picture fails to realise the most advanced development of the photoplay. This is in the too numerous and too explanatory interscriptions, many things being announced in words that are clearly understandable from the actions themselves. At times these advance explanations of what is to follow are annoying to the spectator and rob the picture story of its interest. All this, however, is no fault of Madame Bernhardt, and will not prevent the motion picture record of her interpretation of Camille from being one of the masterpieces of the photoplay, destined to be preserved for posterity. The settings are magnificent and realistic and the support excellent. The photography also is of the best French quality. The photoplay is in two reels or parts.

**Rejane in Madame Sans-Gene** (Produced by the Film d'Art Society in France; controlled in America by the French-American Film Company).—Sardou's romantic play of the period of the first French Empire, adapted to photoplay form, becomes a delightful picture comedy, and with Rejane herself as Madame Sans-Gene, the production is lifted to the rank of a great feature. Madame Rejane's work in the picture play, while distinguished and displaying much art and insight, is not free from the sin, so often to be discovered in less distinguished actresses—the sin of playing direct to the front and for a supposed audience. This is the stage method—the inartistic stage method. To make her work even less sat-

isfactory, she employs pantomime constantly. In a way that would never be done in actual life, thus detracting from the illusion of reality, so necessary to the complete success of the motion picture form of expression. Nevertheless the picture, which is in three reels or acts, is well constructed along photoplay lines, and all the players being finished and polished artists, the result is excellent. The story of the play is too well known for repetition. It is well adhered to in general development, although the detail movement is strictly of photoplay construction. The scenes where Sans-Gene wins the friendship of Napoleon by presenting his old wash bill and also wins the pardon of Count Neipperg are the best. The interscriptions, however, are too numerous and long, as is the case with the Bernhardt picture.

## PERSONALITIES OF PLAYERS.

HENRY WALTHALL, it is said, will appear in Pathe American films produced by the Eastern Stock. Mr. Walthall was with Pathe temporarily some months ago before joining the Reliance players, with whom he recently closed.

GRACE LEWIS, the popular petit ingenue who was reported at liberty last week, has been engaged, it is said, for one of the Lubin stock companies.

BEVERLY BAYNE, a new leading lady of the Chicago Essanay Stock company, is a beautiful and charming young lady possessing wonderful natural talent for photoplay work. Miss Bayne has appeared in a number of great productions, prominent among which are The Loan Shark, Essanay's great sermon against the present-day usury evil, released March 15, and in The Rivals, coming April 19.

EUGENIE BESSERER, the versatile leading woman of part of the Western branch of the Selig Polyscope Company, was born in Paris, France, but early taken to Ottawa, Canada, and after a few years of free and independent childhood she was left an orphan. She was then placed in a convent, from which she ran away when only twelve years old. She found herself in the Grand Central Station, New York, with but 25 cents in her purse. A street-car conductor assisted her in locating a former governess, whose name only she remembered. Through her she discovered an uncle, at whose home she took up her abode. When fourteen years old Miss Besserer took fencing lessons from Professor Senac, the world's champion. She became wonderfully proficient, and for several years held the woman's championship. Her first theatrical experience was with McKee Rankin and Nance O'Niel. Then followed engagements with Wilton Lackaye, Frank Keenan, and a season with the Pike Stock, of Cincinnati. She also played opposite to Henry J. Kolker for a season. Leaving the stage she returned to fencing and was instructor at Madame Thurber's and the Berkeley Lyceum, Alice Roosevelt being one of her pupils. After four years of teaching, Miss Besserer returned to the stage, playing emotional parts, and being selected to accompany Margaret Anglin as understudy on her Australian tour. At eighteen she had written a successful play in which she was starred. She also wrote the fencing playlet, An Accident. The illness of her sister took her to Los Angeles, where she later joined the Selig forces.

FRANCIS X. BUSHMAN, the well known and popular leading man of the Essanay Eastern stock company, was painfully injured last week during the rehearsal of a thrilling detective drama soon to be released. The accident occurred during the preliminary rehearsal of a sensational scene in which a raid is made on a counterfeiter's den by secret service men. A struggle ensues and a revolver battle, in which the gang are worsted, climaxes the scene. Mr. Bushman was leading the detectives into the den and at the point where the revolvers are discharged becomes engaged in a hand-to-hand encounter with the chief of the counterfeiters, who is armed with a heavy caliber gun. Suddenly the weapon was accidentally fired and Mr. Bushman received the wadding from the blank cartridge in the fleshy part of his left arm, making an extremely deep and painful wound. The injury was quickly dressed and the director was on the point of calling off the rehearsal for the day, but Mr. Bushman pluckily refused to stop work. The climax of the scene was changed so as to eliminate the revolver battle, and the film terminated in a highly successful and satisfactory capture of the counterfeiters. A physician was then hastily summoned, Bushman's injury was properly dressed, and after being warmly congratulated for his pluck left for home to rest up and recover from the nervous shock.

VEDAH BERTRAM, one of the leading ladies of the Essanay Western stock company at Lakeside, Cal., has been confined in the hospital for several weeks suffering from a severe illness. Miss Bertram, although having appeared in but few films so far, has won a warm place in the hearts of film lovers for her talent and beauty, and hope for her speedy recovery is universally extended.

BESSIE EYTON, one of the most popular of the Selig actresses, is known the length of the Pacific Coast for her skill in the water, and in coming Selig films she will disport herself as only a genuine Californian mermaid can. For Miss Eyton grew up, one might say, in the Pacific Ocean. She is a native of the quaint old Spanish port of Santa Barbara, and spent all her childhood Summers playing tag with the sea lions in the lucid waters of Catalina. This statement about the tag game is not so sensational as it may sound, for in the waters of Avalon Bay the sea lions actually swim in among the bathers and cavort and bark like playful puppies. The pictures in which she appears are being acted on Santa Catalina Island, under the supervision of Director Campbell.

MILDRED WESTON, of the Essanay Eastern comedy stock company, is a talented young actress who has won a host of admirers throughout the film world by her clever work in many well-known Essanay subjects. Miss Weston is petite, pretty and charming, and her portrayals are models of fresh, vigorous action, filled with the very joy of living, and at all times entirely free from the air of restraint that hampers so many photoplay artists. Miss Weston will be seen in a number of snappy comedies soon to be released.

HELEN MARTEN announces that she expects to leave the Lubin Company after her return North.

## NEWS FROM THE PRODUCERS.

### Items from Selig.

The End of the Romance, the Selig Polyscope Company's release of April 16, has had somewhat of a romance of its own. Some time ago W. N. Selig, president of the Selig Polyscope Company, returned from one of his trips abroad, bearing with him a very high priced and well known original painting in oil by the noted German artist, L. Max Ehrler. Mr. Selig, who is somewhat of an art connoisseur, prized this particular work so highly that he gave instructions to have it hung in his beautifully decorated private office at the Chicago plant. Here it at once attracted attention and admiration from all who viewed it. The painting, wonderfully lifelike, shows a young lady in the act of burning, over a candle, the photograph of her lover. The painting had been hung scarcely a week before the scenario editor found himself literally swamped with scenarios founded upon the romance suggested in the painting. Practically everyone in the immense plant had received the same inspiration. From among this mass of material one was finally selected and placed in production. The matter was not mentioned to Mr. Selig, and when he sat in the vault the other day and witnessed for the first time a living portrayal of his beloved art subject, his surprise was genuine.

Ever since the Selig Polyscope Company released their production of The Devil, the Servant and the Man back in 1910, they have received request upon request to reproduce it. Recently Mr. Beal, who directed the first production, rejoined the Selig staff of producers and the first thing he did after entering upon his duties was to reproduce The Devil, the Servant and the Man. The new production promises to be vastly superior to the former one.

The handsome new office building of the Selig plant in Los Angeles is completed and Manager James L. McGee and his staff have moved in. The great concrete Mission wall has been extended around the whole property and the new gardens are being prepared, so that the plant, located among the lovely Edendale hills, is becoming one of the handsomest spots of a city famed for architectural beauty. Hordes of Winter tourists pass the studio daily in the suburban cars, en route to Glendale and the famed Spanish resorts of Casa Verdugo and La Ramada, and all are profuse in their exclamations of surprise that a moving picture "factory" should use so much space and money in beautifying its premises. The great Mission towers and the massive entrance gates, with their gate-keeper always on duty, give a stability and dignity to the premises which reflects favorably on the moving picture business, which a certain proportion of the public is still prone to regard lightly. The former office quarters will be converted into a green room for the players.

The big nature productions are proceeding rapidly at the Selig wild animal farm in Los Angeles, and some big effects have been obtained with the lions. Last week one hundred extra people were used in a lion scene, for which a set representing the whole main street of a Western town had been built by Scenic Artist Pollock. If only the nervousness of the greenhorns in the scene, as expressed by them in furtive whispers to each other, could be shown on the film, this comedy would be even funnier than it is expected to be. The "leads," who come into direct contact with the savage beasts in these animal photoplays, never show a tremor, but the "supers," are seldom in harm's way, grow as cold as slabs (and ofttimes as clumsy to handle) the moment the director calls "Action!"

Duck hunting promises to become a popular sport on the Selig property in Los Angeles. Seventeen people bagged one lonesome wild duck on the artificial lake in the studio grounds last week, and his duckship gave them all they wanted to do to catch him, too. Stray wild ducks, exhausted from long flights, are often attracted to the lake in the Selig grounds and Manager McGee, who is a bird enthusiast, determined to get one of them for his aviary. So when a particularly exhausted webfoot was seen leaning against the concrete banks with his tongue hanging out the studio army was marshalled and thrown around the tank. Mr. Mallard was too tired to take flight, but dove and stayed under until almost drowned; then reappeared under a rustic bridge which had been erected as part of an outdoor set, and, seeing himself threatened on all sides by armed forces displaying every deadly weapon from guns to broomsticks, he allowed his neck to be totally surrounded by the masterful hand of the head electrician. Now his name is "Selig."

### "The Raven." Defense of Poe.

The Eclair film of The Raven, soon to be released, presents an unusual interpretation of that famous poem by Edgar Allan Poe. It has been claimed for the last sixty years that this great American poet was guilty of incessant drunkenness and debauchery which ended his life. Edgar Allan Poe was not intoxicated when he wrote his masterpiece. In fact he was a victim

(Continued on page 34.)

HOW FARIBAULT THEATRE BOOMED "THE DANITES"

Manager Will J. Glaser, of the amusement firm of Glaser and Doolittle, lessees and managers of Faribault Theatre, Faribault, Minn., sends the above illustration to show how he specially advertised the Selig feature film The Danites. He writes: "I inclose herewith a photograph of a team of oxen and a prairie schooner which I recently used to very good advantage during the run of The Danites at this theatre. The oxen themselves attracted more attention than the prairie schooner, and I simply had to call on the police to preserve order." From this incident we may realize how much oxen have come to be curiosities of a past age in the West. Automobiles are now the rule.

AT LAST!

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(Copyright, 1912, IMP Films Co.)
The Imp's 2000 foot feature of Thursday, April 18. Yell for it!

A MILLIONAIRE FOR A DAY
(Copyright, 1912, IMP Films Co.)
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# REVIEW CONTEST NO. 4 RESULTS

Review Contest No. 4, which closed March 31, resulted as follows:

**First Prize.**—Hettie Gray Baker, 225 Trumbull Street, Hartford, Conn. Subject, Her Face (Edison).

**Second Prize.**—Charles E. Krutch, 717 Main Avenue W., Knoxville, Tenn. Subject, Mrs. 'Enry 'Awkins (Vita.).

**Third Prize.**—Robert M. Crooks, 1025 Lafayette Avenue, Terre Haute, Ind. Subject, The Root of Evil (Bio.).

**Fourth Prize.**—Mrs. B. E. Delany, 1331 Holmes Avenue, Springfield, Ill. Subject, The String of Pearls (Bio.).

The Honorable Mention List of the twenty next best reviews, arranged alphabetically, is as follows:

Harry R. Beard, 3949 Yates Street, Denver, Colo.; subject, Iola's Promise (Bio.).

Augustus C. Beninati, 35 North Russell Street, Boston, Mass.; subject, Hogan's Alley (Edison).

W. R. Gill, Selma, Ala.; subject, She, (Thanhouser).

Catharine Hammond, 1931 Perrysville Avenue, N. S., Pittsburgh, Pa.; subject, A College Girl (Lubin).

John N. Maguire, 479 Sixty-second Street, Brooklyn, N. Y.; subject, The Two Penitents (Vita.).

Mrs. C. A. Lee, 1650 Pearl Street, Denver, Colo.; subject, A Terrible Night (Eclair).

Miss O. Meury, 66 Ellery Street, Brooklyn, N. Y.; subject, The Two Penitents (Vita.).

Robert E. McCormick, 57 Murray Street, Binghamton, N. Y.; subject, The Root of Evil (Bio.).

Herbert J. McCann, 1802 W. Fayette Street, Baltimore, Md.; subject, The Great Diamond Robbery (Vita.).

William S. Morison, 636 Spruce Street, Philadelphia, Pa.; subject, Iola's Promise (Bio.).

M. R. Maloy, 522 Fourth Street, N. E., Washington, D. C.; subject, A Victim of Circumstances (Kalem).

R. F. O'Leary, 110 East Madison Street, Baltimore, Md.; subject, The Goddess of Sagebrush Gulch (Bio.).

G. L. Rohrer, 6 Fulton Street, Cumberland, Md.; subject, A Timely Repentance (Imp).

Meyta MacDougall, Pastime Theatre, Franklin, Pa.; subject, Melody of Love (Essanay).

C. S. Scott, 124 Bay Thirty-fourth Street, Bensonhurst, N. Y.; subject, My Princess (Lubin).

Mrs. Loraine S. Smith, 8314 Cedar Avenue, Cleveland, O.; subject, The Black Wall (Vita.).

Mrs. M. A. Stewart, 240 Agnew Avenue, Carrick, Pa.; subject, Broken Ties (American).

William Thomas, Jr., 8103 Ridge Avenue, Roxborough, Philadelphia, Pa.; subject, The Girl and Her Trust (Bio.).

John E. Todd, 483 First Avenue, Salt Lake City, Utah; subject, The Goddess of Sagebrush Gulch (Bio.).

Charles R. Wilhelm, 12 W. Ontario Street, Chicago, Ill.; subject, Iola's Promise (Bio.).

Contest No. 5, now in progress, closes April 30, and the winning reviews will be announced and printed in The Mirror of the week following, April 8. In the present contest (No. 4) there was a considerable increase in the number of contestants, some of the newcomers showing marked ability, while others who had tried before and failed, evinced gratifying improvement. It should be remarked that in point of merit there is little to choose between the winning reviews and many of those in the Honorable Mention List, the selections being made only after the most careful analysis and comparison according to the rules laid down for the contest. The four winning reviews are as follows:

First Prize—Hettie Gray Baker.

**Her Face** (Edison, March 19).—This dainty and very pleasing little story by Marriott Watson makes an admirable photoplay, with just a dash of melodrama to give it strength and savor. It is acted in a vein of high comedy by Miriam Nesbit, Marc McDermott and a third player, whose work admirably supplements theirs and is contrasted with it.

A presumably wealthy young lawyer sees across the court of his apartment the half hidden figure of a beautiful girl and is inspired to write a poem to the face he has never seen. A mischievous and kindly breeze blows the verse across the court and into her window, the path he follows in pursuing it. How she discovers him and how the arrival of a caddish lover and his insulting demeanor unite her and the poet forms the rest of a charming picture.

All the players are delightful. Mr. McDermott made the poet-lawyer a graceful, manly figure and one permeated with a spirit of adventure and humor. Although the girl Miss Nesbit had to portray made one question the future happiness of her impulsive poet, the interpretation was full of charm and sincerity. It is a pity that the role of the artiste was not more vividly developed. As it is, her character and standing are not clearly understood. The villain, if so light a play can have so black a character, was excellent, his expression being mobile and clear. The settings were rich and consistent.

Second Prize—Charles E. Krutch.

**Mrs. 'Enry 'Awkins** (Vitagraph, March 13).—The power of the motion picture to hold the interest of the spectator with an unusual plot or a series of pretty pictures and scenes has long been realized, but it is indeed gratifying to note that the feeling and character of the actors in the portrayal of interesting types of people can be so convincingly set forth through this medium. A more noteworthy example could not be found than this delightful film. So pervading is the atmosphere of the whole story one feels that he has met these English folk and has a personal interest in the successful winning of 'Enry's bride after he has been knocked down by the bully. A smoothly developed story, aside from being intrinsically interesting, is an excellent framework on which to hang the splendid characterisation. Lisa's gouty old father with his bottle of rum is a strong character long to be remembered, and Maurice Costello is excellent as 'Enry 'Awkins. Especial credit is due the director for the high quality of the settings and details. Another wreath has been added to the laurels of the Vitagraph Company.

Third Prize—Robert M. Crooks.

**The Root of Evil** (Biograph, March 18).—This story, perhaps under less tactful management, might prove obnoxious to a great many viewers, but the delicacy with which it is handled eliminates this possibility. There is no bungling; no extravagantly laid scenes; no heroic ranting; no agonizing grimaces. Everything is carried in such a manner as to make the viewer feel as if he were looking upon real incidents taking place right before his startled eyes. He feels as if he should like to "squelch" the villain and delightfully hug the little granddaughter who so innocently and effectually plays her part in the story. One may wonder, however, what sort of poison is employed that possesses such instantaneous results; nevertheless, it answers the purpose and in such cases, perhaps, the sooner the better.

A father disinherits his daughter because she marries against his will. His adviser wheedles him to make a will in his favor. After a few years the daughter, now a penniless widow with a little daughter, returns to seek a reconciliation. She is repulsed, but is shortly after recalled by the father, who has fallen ill, and she is reinstated. The adviser, seeing his chances jeopardized, poisons some wine intended for the sick man. The little granddaughter witnesses the scene, mimics it and poisons some wine which the inspector drinks. His death brings to light his crime and frustrates his nefarious designs.

Fourth Prize—Mrs. B. E. Delany.

**The String of Pearls** (Biograph, March 7).—The object of this film is to contrast the joy which the poor derive from their gentle sympathy for their fellow beings with the sorrow which eventually comes to the cold-hearted, selfish rich. It is a picture well worthy of this company, and the moral is driven home very forcefully.

The story itself is very simple. A young laborer in the employ of a multimillionaire, being taken ill with consumption—the film calls it "overwork"—is refused aid by his employer, who, however, readily spends a quarter of a million on a string of pearls for his wife. But the neighbors of the consumptive, by pooling their small savings, send him away and are filled with joy—the spiritual string of pearls—when he returns home cured. On the other

# REVIEW CONTEST CONDITIONS

***Contest No. 5 Ends April 30***

The Mirror offers four prizes monthly for the best reviews of motion pictures of a dramatic or comedy nature, as follows: $5 for the best; $3 for the second best; $2 for the third best, and a six months' subscription to The Mirror for the fourth best.

Dramatic and comedy subjects of all companies, Licensed and Independent, are eligible for review. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper, about 8 by 11 inches. Follow the form and style of Mirror reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by The Mirror from the first to and including the last day of each month will be included in the contest for that month. The results of each monthly contest, with the winning reviews, will be published in The Mirror of the week next following the closing date. The current contest ends April 30.

Reviews for competition in the contest should be addressed "Review Contest," Dramatic Mirror, 145 West Forty-fifth Street.


# BIOGRAPH FILMS

Trade Mark. Trade Mark.

RELEASED APRIL 8, 1912

## Fate's Interception

### A Tale of Love in the Land of Mexico

The representative of an American Syndicate comes to Mexico to look over some land. While there, he, out of sheer loneliness, pays considerable attention to the little Mexican girl, at whose home he is a roomer. The girl falls deeply in love with the American, who wins her absolute confidence. When the time comes for his departure, he of course cannot take her with him, and when he says good-by, she realizes how false were his promises. Her love for the American now turns to bitter hate, and she agrees to marry her erstwhile sweetheart, whom she threw aside for the American, if he will avenge her wrong. This he consents to do, and so follows the American to a nearby town. A boom is on, and the American leaves his room at the hotel to go to the Land Office on business, leaving the gas lighted until his return. The Mexican enters to wait, and, not knowing anything about gas, blows it out so as to attack in the dark. When the American returns he finds that vengeance has gone awry. At the same time, the girl who has repented her impulsiveness, enters and sees the result of it. Still love was to blame, and the American makes all possible reparation.

Approximate Length, 995 feet.

RELEASED APRIL 11, 1912

## Their First Kidnapping Case

(Farce Comedy.)

The two sleuths, upon returning from a well-earned vacation, are solicited to aid in unveiling the mystery of a case of kidnapping. They get upon what they believe to be the trail, only to find that they have tracked down a party of health officers in charge of a child with smallpox. Their reward is their being detained at the pesthouse, fumigated and quarantined for fourteen days.

Approximate Length, 501 feet.

## Help! Help!

(Farce Comedy.)

Mrs. Suburbanite reads in the morning paper that burglars have been operating in the neighborhood, and is, of course, thrown into a panic of fear, which is greatly intensified by her seeing a couple of suspicious characters loitering about outside. She locks the door, and hides the key in the window seat, only to see, a few minutes later, the curtains in a state of agitation. She telephones Mr. Suburbanite, "Help! Help! Burglars are breaking in," who, after a wild chase home, finds the cause of the trouble to be a toy poodle playing behind the curtains.

Approximate Length, 498 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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# BIOGRAPH COMPANY

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hand, the death of the millionaire's wife with the pearls about her neck is the material string of pearls.

The atmosphere of the tenement is very realistic and the characters well drawn, although several of the settings have been used in a previous subject, The Sunbeam. The scenes and incidents of the story are perfectly logical with two exceptions—it being highly improbable that the laborer's sister and sweetheart would be allowed to enter in among the guests at the millionaire's home, and also rather doubtful whether a dying woman would be so intent upon holding forth a string of pearls. However, taken as a whole, this production must be classed as a work of art.

# Reviews of Licensed Films

**The Mine on the Yukon** (Edison, April 2).—Taken from Rex Beach's "The Thaw at Sluice's," this film is apt to suffer in dramatic evolution, and while it maintains a fine atmosphere and spirit of rugged hardihood, and is capably played and presented, it is by no means as vigorous in dramatic form or interpretation of situation, nor are some of the details as convincing as one generally finds in the work of this producer and company. Mrs. William Bechtel gives a sturdy presentation of the woman fighting for her rights, and the other leading roles are adequately played by Bessie Learn, George Learn, and Guy Hedlund. The picture is produced under the direction of O. C. Apfel. When the woman receives notice of her husband's death on the Yukon she leaves her daughter behind and goes to develop his mine, although it is declared of no value. At last her money gives out and, in male attire, she is obliged to work the mine alone. Gold is discovered, but she becomes exhausted and sick and her claim is jumped. This man who thus wronged her is later left to die in a blizzard and no one is found who will go forth to rescue him. She goes forth and restores him and in gratitude he gives her back her claim while her daughter comes on from their former home.

**She Never Knew** (Vitagraph, April 2).—The loving sacrifice of the old man for his granddaughter, as depicted by Charles Kent in this film, makes an exceptionally sympathetic portrayal, and the picture is in its entirety a natural and artistically compelling one, though an exacting mind might feel that there was a trifle tendency to "rub it in." Dolores Costello as the gradually dying child is delightful in her naturalness and truth, and does a death scene which it would be well for her elders to study. The old man in worry over his sick grandchild makes a mistake at the office and is discharged after thirty years of service, which strikes one as a rather exceptional occurrence for such a slight provocation. His one desire is that his granddaughter shall never know of the suffering he undergoes in trying to supply her with the necessary comforts of her short life. Unable to find work he is obliged to pawn all his belongings, and at last the little girl dies, leaving him alone to his fate, but with the assurance that she never suffered for what she needed or never knew of his own hardships. The story has been told and put on with finish and understanding, bringing out the humanity and the pathos of the situation at every point with delicacy and judgment.

**The Spanish Revolt of 1836** (Kalem, April 3).—Perhaps the chief difficulty with this film is its lack of dramatic form. It moves by fits and starts in jerky sequence, attempting to pick up what it has lost by frequent explanatory titles, making things just happen without proper reason or development. The actors meet the requirements, but hardly play with much depth, sympathy or expression. The governor, in fact, seemed rather an irate old gentleman than the cold, hard, tyrannical person he was credited with being. The life of the times is well suggested. Because the alcalde's daughter would not kiss him the governor had the alcalde removed from his position, while a revolution was headed by the young lover of the girl. The alcalde was arrested by the governor as a conspirator, but was freed when, in a lively attack and battle, the governor's forces were overcome by the revolutionists headed by the lover. Then at the conclusion of this fight women rush in from somewhere, when one would naturally expect them to be at home, and make a final motion picture tableau.

**Tenderfoot Bob's Regeneration** (Selig, April 2).—There is sympathy and character displayed in the development of this film, showing how the son's manhood was restored by giving him a chance to keep his ideal in the presence of his mother. Although it is a somewhat overworked theme of late, it is presented again with a certain freshness and originality, and Herbert Bosworth brings to the role of Bob his usual insight into character of this sort. He is about to be ordered from town, when his friend discovers a letter from his mother telling of her need and indicating that her son had led her to believe that he was a prosperous man. A sum more than sufficient to meet the need was forwarded to her, and there came a reply telling of her intention to visit her son. In order that the old lady might not be overwhelmed at the sight of him the others compelled him to take a brace, loaned him clothes and supplied him with presentable lodgings, where he entertained his mother. Her presence worked a change in his character, and after a few years he was enabled to send for her again to make her home with him permanently.

**Naming the Baby** (Cines, April 2.—As a picture comedy this is hardly a success, for in the taking of the picture the conversation of the players naturally was not recorded. One imagines that it might be a highly entertaining little play with the presence of the brilliant conversation in which the players evidently indulged, but as it is, it is like witnessing a performance in the last row in the gallery, where one is unable to hear what the players are saying. The principal object of attention the baby does not appear in the picture, surprising as it may seem. They quarrel over what they shall name him. He likes the name of Mark and she the name of Anthony. Her father sides with him, while her mother takes her part; but her mother solves the problem by suggesting that they name the baby Mark Anthony and thus please both.

**Cured** (Essanay, April 2).—Two scenario writers have evidently obtained inspiration from the same source, as this film is somewhat similar to a recent Vitagraph picture entitled Irene's Infatuation. There is, however, a marked difference in the dramatic interpretation of the two, and both are equally amusing and distinctive in their respective interpretations. John Steppling gives an excellent characterization of the tenor and Eleanor Blanchard as the wife. Mildred Weston as the infatuated maid also plays with equal capability. The girl becomes much enamored of this tenor and becomes maid in his household, where she learns the idiosyncracies of the artistic temperament, and leaves when requested to give the gentleman a foot bath after souring the contents of the tub over his head. It is, on the whole, a rather slow-going farce, containing a certain amount of irrelevant matter which in no way adds to the spirit of the whole. Much time is taken up in the beginning with her father's trip to the city, an incident which rather interrupted the main plot itself and needed only to be suggested.

**The Star Reporter** (Vitagraph, April 1).—The star reporter gets a scoop, saves the money intended for his little home at the same time, and makes an entertaining picture as well. A certain bank is reported to be on a shaky foundation, and he is sent out to get the story. He is refused admittance, but he steals into the directors' room and listens to their meeting behind a sofa. He is discovered and gets away, but not until he has learned that the bank is to stop all payments at three o'clock. The money which he and his wife had planned to pay for their new home is in the bank, and he telephones her that she has just ten minutes to get to the bank, while he writes the story. She arrives at one minute of three, and would have been barred out but for her insistence. There is good atmosphere and suspense to the picture and it is well played, with Edith Storey as the wife and Harry Northrup as the reporter.

**His Mother-in-Law** (Vitagraph, April 1).—There is good fun in this little April Fool Day's travesty, showing how Lillian Walker as Mr. Bunny's wife fooled him into believing that an advertisement was the picture of her mother, who was coming to see them; but when the sweet and kindly Mrs. Maurice appeared he cast down his arms, both figuratively and physically, and gave her the affectionate hug of a son.

**Pathe's Weekly, No. 14, 1912** (Pathe, April 1).—The subjects comprised in this weekly contain the review of the St. Patrick's Day parade by Cardinal Farley and Mayor Gaynor; the largest man in the world, W. T. Brinson, who lives at Waycross, Ga., and weighs six hundred pounds; the funeral of Count Alois d'Aehrenthal, at Vienna, Austria; an afternoon walk in the White House grounds by President and Mrs. Taft; a flood in the streets of Seville, Spain; President Taft and Governor Foss reviewing the Evacuation Day parade at Boston, Mass.; the wreck of the monoplane in which Graham Gilbour met his death on a field at Richmond, England; the destruction of 184 barrels of wine, worth $16,000, seized from the "blind tigers" in New York; a water carnival at Villefranche, France, and an exciting and thrilling fire of a candy factory at Jersey City, N. J., at a loss of 75,000.

**Hello, Central** (Lubin, April 1).—A bright and amusing little comedy romance over the telephone is played on this film with a delightful sense of naturalness and spontaneity, with Harry Meyers and May Buckler in the leading roles. She is a telephone operator, who causes the young man concerned untold vexation. He meets her at a gathering and is remarkably attentive, without knowing that she is the telephone girl who treats him so shamefully. The next morning she becomes so very intolerant over the 'phone that he goes to the telephone office to lodge a complaint. She appears before him, and after her departure he withdraws his assertions with surprising rapidity, while she tramples in the dust the flowers she had received from him that morning. Back in his office, he tries to make matters right by a proposal over the wire, but she informs him that the wire is busy. But he meets her on the way home and finds her with his flowers. The piece is well out on and marked by many little niceties in playing, settings and general management.

**Jean of the Jail** (Kalem, April 1).—A general lack of vigor in interpretation and expression fails to lift this picture above the commonplace, nor does the story diverge much from the straight and narrow precedent established in the turning out of motion picture stories by yard and measure. A notorious bandit is captured and confined in the jail, and while the old jailer is stricken with apoplexy he escapes by the aid of an accomplice out a side window. The daughter discovers his escape, and after shooting the woman accomplice, tells her lover that she will be his if he brings back the outlaw. The lover does so, after a chase and fight of no particular novelty, and thus saves the old man's reputation and wins himself a bride.

**A Funeral that Flashed in the Pan** (Edison, March 30).—One imagines that this story taken from "At Good Old Siwash," by George Fitch, must have been a highly amusing and entertaining tale, but in placing it into picture form there seems to have been a tendency to make it a talky picture, instead of a spirited little comedy told in precise and well defined action. This fault is characteristic not only of the acting, but of the movement of the scenario which primarily exists for the laughable and unexpected climax at the end. The film was produced under the direction of Ashley Miller. William Wadsworth plays the role of the college boy and Marc McDermott gives an excellent characterization of the president. Seven of the college youths are barred from all college sports because of their neglect to their studies. A football game is coming off and they desire to go. They hit upon an idea. When one of their number is called away, he goes to a telegraph operator who is a member of their fraternity and he telegraphs the president of his death. As a result a holiday is declared in connection with a memorial service in his honor. He comes back in a disguise to attend his own funeral, and hides in the organ loft to hear and witness the ceremony. His one and especial lady attends the ceremony and his rival sits beside her, and when he sees her from behind the organ loft weeping copiously upon his rival's shoulder it is more than he can stand. He breaks through the organ loft and over the seats and puts her head on the proper shoulder.

**Oh, Those Eyes!** (Biograph, April 11).—Obviously they were the kind that could not behave and they aroused the ardor of her father's two clerks, who both wrote her a proposal. She answered them both the same, declaring that it depended upon father. When father learned the state of affairs he, with the boys, determined to teach her a lesson. They assumed to be deadly rivals and fought a duel in which both fell dead. She ran away in horror, but when they sought her to find what effect the lesson had upon her they discovered her making love to a bear, which would indicate that she was beyond being taught. It makes a clever little travesty, and the girl involved lives up to the title in the way of eyes and all that goes with them.

**Those Hicksville Boys** (Biograph, April 11).—They were youths with vaudeville aspirations, and when they came to the city for a tryout they were a frost and proceeded to walk the ties back with their trunk between them. One came near to arrest when he attempted to steal some oranges from an orchard, but his brother saved him by placing him in the trunk and asking the pursuer to give him a lift. They discovered a picnic table with the human part of the picnic elsewhere, but when the human element returned they proceeded to cast the trunk into the river. The Hicksville brother, however, had escaped unknown to the other. The trunk was fished out of the river and no brother found inside, while the picnickers had the satisfaction of throwing in the other brother, while the first


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one at the deserted picnic table made away with the spread thereon. For a rough-house farce it is conceived with a fine sense of humor and played with a refinement and taste, which is calculated to please a varied assembly of people—which is saying a great deal in these days of distorted humor.

**The Clemency of Isabeau** (C. G. P. C., April 2).—The higher type of French playing, a romantic and yet powerful story and appropriate backgrounds, combine to distinguish this beautifully colored film as one of the best of recent weeks. The lady Isabeau sees her husband go forth from the castle and retires to her shrine. The husband is killed in a duel and his antagonist, being pursued, seeks shelter from Isabeau. She hides him in a secret cell back of the shrine, only to find out later that it is her husband whose death the fugitive caused. Her first thought is of revenge, but she puts it away and her Christian spirit prevails. The pursuers depart and the fugitive comes forth. When he realises what she has done he offers her his sword and tells her to kill him, but again she refuses, and he goes, repentant and free.

**Two Knights in a Barroom** (Edison, April 3).—The wit of this film is of an exaggerated type, but it is consistently handled by the expedient of a dream. It therefore proves amusing, although hilariously so. The tramp, going to sleep in a saloon, dreams that the two suits of armor standing nearby come to life and accompany him back to the places from which he had been kicked a short time before. At the bakeshop the armored warriors force the boss to give the tramp all he can eat. At the tailor's he gets clothes and at the cobbler's shoes. At the barber shop he gets a shave and haircut, and shoves the barber into the shower bath. But here luck turns. The barber forces the tramp under the shower, too, and the latter wakes up to find the bartender of the saloon dousing him with the seltzer bottle. C. Jay Williams directed. William West was the tramp, Guy Hedlund and Yale Benner the knights, Henry Tomlinson the baker, Arthur Housemann the cobbler, Julian Reed the tailor, William Bechtel and Albert Roccardi the barbers, and Edward O'Connor the bartender.

**The Seventh Son** (Vitagraph, April 3; Gane's Manhattan.—No motion picture ever produced comes so near to telling with adequate force and impressiveness the horrors of war when brought directly to the home and the family circle. The widow had seven sons, who enlisted from time to time in the great conflict between the North and South. Three fell at Bull Run, two during a skirmish and the sixth died in a hospital. The seventh son became panic stricken during an engagement and deserted, being later sentenced to be shot. The widow appealed to President Lincoln and her appeal was successful. "You have given six sons to your country," he said, "I will give the seventh to you." Progressive, though somewhat episodic, scenes from the opening of the war to the time of the pardon are shown in excellent sequence and effectiveness. Ralph Ince was more than ever impressive as Lincoln—a bit too slow, decrepit and deliberate, perhaps. Mrs. Maurice was splendid as the widow and Tefft Johnson excellent as Stanton. One wonders why, however, in such a notable film, flaws with less stars were not secured or made, and why all seven sons should have been officers.

**Tiger's Claws** (Pathe, American, April 3).—There is a plot of unusual strength in this picture story, and had it been worked out with more convincing plausibility and acted with less unconvincing exaggeration, heroics, forced emotions and constant playing to the front, it would have been one of the most striking film dramas of the season. The gist of the plot lies in the act of the scheming vengeful young woman who succeeded in getting her rival and the man both girls loved into a room, where she locked them in. The trapped girl supposed the man had locked the door and she cried for help. Guests at the house party gathered around and there was a great scandal. The wronged girl's brother kicked the door in and slapped the hero's face, but a little girl who had carried a forged note for the plotting villainess to the rival, thereby luring her to the room, told who it was that gave her the note (as the plotter must have known would be the case), and the matter was all cleared up with the usual stereotyped posing for the camera at the finish. The tiger's claws were trophies brought home by the hero and the plotting girl had appropriated them. The manner in which she did this and the effect it had on her rival in the early scenes were examples of crude and unsubtle acting that have rarely been matched in picture plays.

**The Punishment** (Biograph, April 4).—A very tense and dramatic melodrama has been put on with Biograph's usual power in this direction in vivid presentation of story and equally fine acting. It is hard to know just what period is indicated, as the land owners are dressed in the costume of the Colonial period and the peasants in old Dutch, while the fruit which is grown appears to be oranges. When her parents threatened to end their existence from charcoal fumes, having nothing to live for now that the land holder has decided to evict them if their daughter would not marry him, the girl leaves her peasant lover and marries the landowner. After the marriage he discovers his wife, while visiting her parents, in conversation with the peasant, who follows her to her chamber with a locket she had left behind, though it would not seem that he would have been allowed to reach that far unnoticed. The son, who had really been instrumental in it all, by making an attack upon the girl, thinks this an opportunity to avenge himself, and goes to her chamber intending to kill her, hiding in a chest and springing the lock, while the peasant escapes out the window. Her husband enters for vengeance, and they both believe the peasant to be in the chest. When the chest is at last open, the father discovers his own son dead and dies himself from the shock. A difficulty in the beginning seems to be that one is left to imagine that the girl really married the son instead of the father, until a readjustment comes in an intersertion somewhat further on in the picture. While it does not materially detract from the picture, the use of a spring lock at this period is doubtful.

**Shall Never Hunger** (Lubin, April 4).—With less able treatment this picture would have easily drifted into the commonplace, for it is told in a rather commonplace way, but the stage directing and the excellent interpretation of the role of the husband played by Arthur Johnson lifts the photoplay into a high plain of art and one of much symbolism as well, though its ability in that direction is somewhat marred by the conventional ending from which the producer evidently did not dare to diverge. The picture tells the story of a man unable to obtain employment and in the last stages of starvation. In this state he wanders into a mission, where he hears of those who shall never hunger. A collection is taken from these well-dressed people, which would do Fifth Avenue proud, and the rector brings cheer to the man's family, while he is cared for at the hospital with the promise of a position when he comes out. The settings are good.

**A Man Worth While** (Melies, April 4).—One is apt to find this a rather conventional Western picture done in the conventional style which it seems hard from certain producers to get away from. Action is for the most part the rushing through of what is thought to be a terrific situation. In this picture there is an attempt at novelty by having the heroine, an unknown heiress, looking for a man worth while, and he proves his high worth by preventing a lynching, after which she marries him and tells him that she is possessed of great wealth. Highwaymen had held up the girl and her companion, who fainted, and, while the hero was caring for her, other cowboys went off to lynch the highwaymen. He went after them and held them at the gun point, until the arrival of the sheriff.

**Me and Bill** (Selig, April 4).—In the form of a poetic idyl, this film shows an ideal life and friendship between two men from boyhood to old age. As boys they have youthful sweethearts, whom they marry in later life. One has a child and the other a daughter, who marry. Their wives pass away, and the son goes to war and is killed. The girl in grief, drifts down the river to her death, and the two old men are left alone to console each other in their life's affection. It is perhaps a trifle morbid in final development, but it is well done in capable spirit and fully realizes its intention, though more depth to the acting would, no doubt, have added to the effectiveness of the whole.

**Charlie's Reform** (Edison, April 6).—The Edison producer has again given to the public a photoplay with a purpose, presenting a problem and its solution by exhibiting the work of a well-known institution which is working for the general betterment of mankind. In this case it is the Division of Recreation of the Russell Sage Foundation, and it not only brings forth their work and methods in a clear concise way, but tells a most entertaining and life-like little story as well. The film is under the direction of Ashley Miller, who has succeeded in presenting a most natural and human little drama of most careful setting and acting. The two principle roles of maid and youth are played by Augustus Phillips and Bessie Learn. The picture shows how home conditions in the congested part of the city, where little brightness may be found, can be relieved by an amusement centre for both young men and women. Charlie is a typical youth of that district, and when he cannot find the things he craves in his own home or that of his sweetheart, he goes the downward path, while his sweetheart learns of the recreation division and enjoys its privileges. Charlie follows her there in a drunken condition, and also learns of the institution and with it comes his reformation.

**The Schoolma'am of Stone Gulch** (Kalem, April 5).—Perhaps if this film had been played with more youthful buoyancy, especially in the case of the girl, who seemed only


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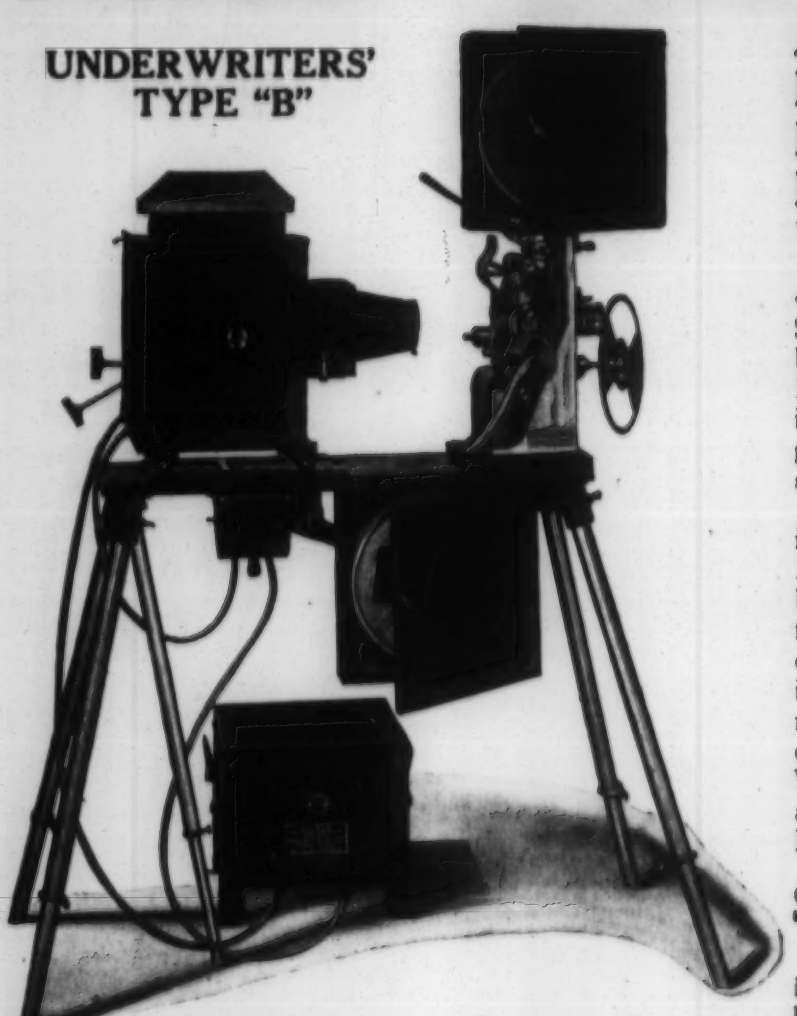

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## Coming Edison Films

*Tell Your Exchange You Want Them*

April 12—*7015. Church and Country. An Episode of the Winter at Valley Forge. United States History Series Number Eight. 990 feet. Dramatic.

April 13—*7016. Winnie's Dance. From "That Winsome Winnie Smile," by Carolyn Wells. 1,000 feet. Comedy.

April 16—*7017. The Insurgent Senator, by Bannister Merwin. 1,000 feet. Dramatic.

April 17—*7018. The Dumb Wooing, by Bannister Merwin. 1,000 feet. Comedy.

April 19—*7019. The Boss of Lumber Camp, No. 4. 985 feet. Dramatic.

April 20—*7020. Dream Dances, performed by Virginia Myers (five years of age). 400 feet. Special Descriptive.

7021. How Patrick's Eyes Were Opened. 600 feet. Comedy.

April 23—*7022. The Little Woolen Shoes, by Bannister Merwin. 990 feet. Dramatic.

April 24—*7023. A Tenacious Solicitor. 1,000 feet. Comedy.

April 26—*7024. An Unusual Sacrifice. A Story of Telepathy, by Ashley Miller. 1,000 feet. Dramatic.

April 27—*7025. A Winter Visit to Central Park, New York City. 640 feet. Scenic.

7026. The Butler and the Maid. 980 feet. Comedy.

April 30—*7027. Winter Logging in Maine. 1,000 feet. Descriptive-Industrial.

May 1—*7028. Blinks and Jinks, Attorneys at Law. 1,000 feet. Comedy.

May 3—*7029. Out of the Deep. 1,000 feet. Drama.

May 4—*7030. The Guilty Party. 1,000 feet. Drama.

May 7—*7031. Billie, by James Oppenheim. 1,000 feet. Drama.

May 8—*7032. Aunt Miranda's Cat, by S. Walter Bunting. 1,000 feet. Comedy.

May 10—*7033. Treasure Island, by Robert Louis Stevenson. 1,050 feet. Drama.

May 11—*7034. Every Rose Has Its Stem, by Ethel Browning. 1,000 feet. Comedy-Drama.

May 14—*7035. The Bank President's Son, by Marion Brooks. 1,000 feet. Drama.

May 15—*7036. A Personal Affair. 1,000 feet. Comedy.

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to know how to storm, this film might have been more amusing. Yet even with added spirit in the acting, it is a rather infantile attempt, so far as picture production is concerned, and it rather miscarries from the wrong viewpoint assumed, as the young man's actions possessed more effrontery than the humor in the desire of the masculine mind to subdue the feminine. The young school teacher mistook him for the cook, and told him to put up her lunch. He did so, but when she opened it that noon, she found onions and dry bread. When he called she refused to go home with him. He left his gun with which she might guard herself in case of Indians, and she set out on a timorous journey home. He neared her again behind a tree, and she consented to get in the carriage. What happened on the way home is not recorded, but the title remarks at the conclusion: "What a difference a few hours make!"

**The Queen's Necklace** (C. G. P. C., April 5).—This historical story during the reign of Marie Antoinette and retold by Dumas, has been put into a most dramatic and artistic picture. It is especially well played with exceptionally good character delineation, the queen and the sprightly little countess doing delightful work. When the queen refuses the necklace on the ground that the country is in greater need of ships, the countess, with her male accomplices, uses the new cardinal as a means of obtaining possession of it. A maid who resembles the queen is made to appear before him with a certain note which leads him to believe that she desires the necklace delivered through the countess's hands. When the queen and the cardinal discover the plot played upon them, the countess is sentenced to be tortured. The spirit of the times is finely maintained.

**The Illumination** (Vitagraph, April 4).—From the delicate, poetical, and religious thought apparent in this film, it stands out as a master work, showing strong mental impressions and inspiration. The originality and art of its treatment proves it a distinct step forward in the progress and artistic achievement of the motion picture, realized not only in dramatization, but in the sympathetic and symbolical use of mechanical effects. The illumination is the spiritual light pouring forth from the Christ, healing all hatred and purifying many, and is expressed not by the material form of Jesus, but by an all pervading light. The story is laid during the days of the crucifixion, and tells of the conversion of a young Pew. He is cast off by friends and family and when the Roman with his sister seeks to kill him, they, too, come under the influence of the Christ spirit. The picture contains many remarkably fine scenes, including the thieves on the cross, the tomb and the destruction of the temple upon the passing of life from the body of Jesus. The players have brought much sympathy and thought to their respective delineations. The cast includes Tom Powers as Joseph, the young Jew; Rosemary Theby as his betrothed; Harry Northrup, a Roman; Helen Gardiner, as Sabina; and Wallace Reid and Rose Tapley as the parents of Joseph.

**The Sins of the Father** (Pathe, American, April 6).—Over strenuous and overdrawn acting does not give the power and art to this picture, which would otherwise make it strong and convincing. A man is sent to prison for another, and after serving his term is released. On his death bed the guilty man summons him, but dies before his arrival. The son of the real criminal falls in love with the other man's daughter, and later learns the truth of his father's guilt. He makes restitution to the man from whom his father stole, but of course he could make no restitution to the man who had suffered sentence for his father. In a scene which was more explosive than dramatic, he informed the man of his father's guilt, but the father is quieted and reassured by the presence of the man who was supposed to have robbed and who had come to offer his regrets.

**Fooling Father** (Lubin, April 6).—There is fun and amusement in the development of this simple farce, which is played in good spirit and continuity, though it is very much padded. Father wants his daughter to marry the young city chap, while the mother and daughter prefer the country chap. They fool father by making him believe that the girl is to elope with the country youth, and place dummies in the carriage, which the father and the city chap pursue with vigor, while the mother goes off with the young folks to the minister. Of course, father comes around.

**A Road Agent's Love** (Essanay, April 6).—In contrast to the average Western picture to-day this film is a sturdy, lifelike and dramatic performance, which it would be well for a number of producers to study and pursue. It is acted in fine character and developed with excellent dramatic logic. A girl makes the acquaintance of an outlaw, and he becomes her hero, awakening a better desire in him. Her father's home is to be sold, if he does not meet his obligation. When the day comes he is unable to meet the payment, and the householder suggests that he give him his daughter instead. When the girl expresses her regret to the outlaw, he tells her to get the sheriff and come to a certain cave where she will find a certain outlaw for whom a reward of $5,000 is offered. With this reward she may pay her father's debt. She finds the outlaw is her lover, who forces her to take the reward, while she promises herself to wait for him.

## Reviews of Sales Company Films

**The Cub Reporter's Big Scoop** (Nestor, April 6).—While this bright little comedy is not marked by the great care in the various details which should go to make up a finished motion picture presentation, it affords plenty of entertainment and is not without humor. The sequence, especially in the latter part of the story is bad. In the absence of the star reporter, the cub reporter is sent into the country to obtain an interview from an irate old gentleman. He gets the interview from his friendship with the daughter, whom he saved from an attack by a ruffian. At the house of a friend, she calls up her father and obtains the necessary data for the young man, and when her father reads the flattering reports in the paper, he is willing that the young man should continue the romance begun with his daughter.

**Mother** (Reliance, April 6).—The human element is strongly present in this picture, more perhaps from the acting than the general trend of story, which, however, is developed with a fine sense of the fitness of things. The role of the mother is played with fine appreciation by Julia Curley. The son is Henry Walthall and the boarder is Mr. Johnson. The son neglects his mother and becomes a successful gambler. His forgotten mother is obliged to take a boarder. The young man virtually takes the place of her son, and when by chance the boarder learns the identity of the son, he calls upon him at his home and steals a sum of money to give to the mother. It might be wondered at why he did not inform the other of the condition of his mother. The son traces the theft, and in that way is united again with his mother. The son evidently gave up all the money he had gained at gambling, for he is at last seen back in his old shop in his mother's home, working with the boarder.

**During the Carnivals** (Great Northern, April 6).—The wife takes a unique method in this film to bring her husband to terms, and whether it proves drama or comedy will perhaps depend upon the point of view of the spectator. It is evidently meant for a characteristic little comedy of married life founded upon infidelity on the part of the husband, and it is played with capable spirit and art. When the wife learns that her husband is to go to the carnival with his stenographer, she obtains the aid of an actress friend, who goes in an attire similar to that of the stenographer. She blindfolds the husband and brings him home to his own wife, who forgives him. It is hardly American enough in spirit to please in any great extent, an assemblage this side of the water.

**The Animated Weekly** (Sales Company, April 3).—The subjects contained in the fourth issue of this weekly include "A Cave-in of the New York Subway at Lexington Avenue, Between Eighty-sixth and Eighty-eight streets;" "An Automobile Race at Havana, Cuba;" "A Flood at Pittsburgh, Pa.;" "A Carnival at Nice, France;" "Labor Disturbances at San Diego;" "A Race Between Aviator Beatty and a Fast Long Island Railroad Train;" "The Breaking of the World's Records by a Motor Boat, 'Oregon Wolf;'" "Scene at the Texas Stock Farm at Fort Worth," and "Views of the 'Hohenzollern,' Emperor William's Yacht."

**The Letter With the Black Seals** (Eclair, April 2).—It is rather hard to know whether the producer meant this composition for a burlesque or straight melodrama. It is certainly overdrawn enough in places to be amusing as burlesque. If meant in serious strain no doubt it should prove interesting to certain lovers of Nick Carter and the like, for the spirit of youthful exuberance and adventure shine resplendent throughout. Many adult minds will not perhaps be so indulgent. The film is the beginning of a series of Kid, Kite and Kitty. In this picture Kid from the West saves Kitty from the villainous Kite, who tries to get her fortune away from her first by marriage and then by kidnapping her, but all his attempts are frustrated, and the evil-minded gang are last seen making a dash in an automobile to their death in the Hudson River below.

**Where Paths Meet** (Imp, April 1).—Besides being a vigorous drama of much dramatic strength and intensity, this film is an object lesson from life and has been treated with consummate art in bringing out the theme by delicate contrasts and thought, while the work of the players is likewise fraught with much meaning and understanding. It tells the story of a woman who left one man, who was a slave to drink, for a man of more wealth. She was deserted and sank to the level of the man she left for the other. Their paths met in a drunken brawl and there was a uniting with the father, who was likewise a slave to this habit. A lesson had been learned by all three and with it came the desire for reformation.

**The White Aprons** (Eclair, American, April 4).—One has the feeling that this film must have been written and edited by a school girl and presented under the auspices of the school's dramatic club, for it shows very little mature thought in any respect. A flirtatious romance is suggested between the superintendent of school and the teacher of cooking. She gives him all the pies her pupils make, and when he is made sick by them, he is forced to bury them in the garden. Here the teacher finds them some time later, when she goes out into the garden to give the children a lesson in celery culture. They are supposedly attached to the root of a plant.

**The Witch's Necklace** (Solax, April 3).—The foolish tantrum of an equally foolish woman is represented in this film, and naturally the affair strikes one as being just as disagreeable and silly as it would in life. It would seem that the producer might have found a more acceptable story with which to conduct a party of tourists through the Garden of the Gods. They went to the witch to learn of the future, when a woman of the party desired to possess a necklace which was supposed to bring perpetual ill luck to the wearer. Because her husband would not buy it for her, she refused to continue with the party, and they all, including her husband, went off without her. She went to sleep and dreamed that she possessed the jewel and all human life disappeared before her as fast as she approached it. When her little daughter woke her up, she was very glad she did not own the necklace.

**The Girl of the Grove** (Thanhouser, April 5).—Although this is perhaps a trifle morbid in evolution, it is a picture that is done with so much art in presentation that one forgets the unpleasant issue in getting the underlying thought and the life-giving qualities contained in the treatment as a whole. The backgrounds, which include an orange grove, also add interest to the picture. The girl who owns the grove, falls in love with a stranger, only to learn that he is already married. When she would end her own existence, she finds the wife of the man about to do the same thing, and she saves her. The common bond of sympathy restores the life prospects of both, and the man is dismissed from their lives. The situation is well drawn.

**Kid Candeld** (Champion, two reels, April 1).—This well-known ex-gambler and lecturer, exposes the various tricks in gambling in a very interesting manner, but hardly in such a way that one could become a deft contest in watching him. The first part of the film is taken up with a little drama, telling how he came to give up gambling. He was turned away from his home in youth, because of his insistence at cards, and later, out West as the owner of a gambling house, he shot his own brother after fleecing him. While it is not a thoroughly convincing picture from a dramatic standpoint, it is an earnest effort and praiseworthy on that account. Its chief interest lies in the gambling methods exposed.

**The New Village Doctor** (Powers, April 6).—It would seem that the fun in this comedy is too deliberate and not made to happen with a certain delicacy and touch which is characteristic of the well formed and imaginative composition. Accordingly a bluntness and made-to-order effect spoils the humor, though it will be found amusing to a certain class of spectators. What is true of the scenario is also true of the acting. The young physician leaves a certain locality when he finds a rival in a musician—a thing which does not speak very well for his spunk. He establishes himself in another place and the young ladies unsuccessfully attempt to scrape an acquaintance. The girl on whose account he left the other town appears on a visit and consents to pose as an invalid, so that the services of the young physician may be solicited. He comes, and when he discovers her identity, he uses very strenuous measures, after which it ends in the good old way.

**An Enjoyable Ride** (Lux, April 5).—This film fails to be in any way interesting because it is so poorly acted. It is a humorous idea, however, but like a poorly told story by a self-conscious narrator it is not productive of mirth. A wife mistakes another man with another lady for her husband, and then finds out her mistake.

**Bill Becomes Mentally Deranged** (Lux, April 5).—It may seem very cruel to say so, but this state seems quite cronic with Bill, and this picture gives him ample opportunity to grimace to the camera and cut up generally after his usual form of antics, seen so often in a menagerie.

**The Agitator** (American, April 1).—There is, no doubt, some truth in this film, showing how occasionally an individual possessed of ill-conceived notions may stir up a community to a spirit of unrest and even murder, but assuredly the high hand with which the man of this film carried all before him is somewhat of an unusual conception. Unfortunately much of the conversation of the players could not be heard, so the real psychology was lost. The foreman came back from the city agitating anarchist ideas, and at length in a drunken frenzy he headed the cowboys to demand that the ranch owner divide his wealth with them. The ranchman was aided when they made an attack upon him by a new hand, and in the following struggle it was surprising to see what poor shots everybody concerned seemed to be. The family were at length driven to a hilltop, where the foreman was shot while making an attack from behind. This brought the other men to their senses and they surrendered. Naturally the new hand, who was Mr. Kerrigan, took the foreman's place and married Miss Bush, the ranchman's daughter.

**Two Women** (Republic, April 2).—The situation in which the man and woman in this film find themselves is a strong and gripping one, and it is with regret that the thoughtful spectator beholds the artifice of this ill-constructed story and the lack of thought displayed in the mechanical, forced delivery of the players. It is a picture virtually told by titles and tells of early frontier days. A settler's wife is drawn away by the enticements of another man, whom, when he learns of it, the husband shoots and kills. His wife dies, and some years later he meets the wife of the man whom he had killed, and falls in love. When she learns the truth from him, she would first hand him over to justice, but later repents her action and follows him away from that region to confess her love.

**The Divorce Cure** (Champion, April 3).—A clean, moral little story is told on this film, which attests in its own way that the remedy for divorce is to have a common interest in a child, and while the acting has no great claims to finished or significant expression, it is sufficiently adequate to bring out the thought of the scenario. However, there is little doubt that more vivid contrasts in showing the growth of the distemper which arose in the lives of the young married couple would have added a more genuine tone to the picture. Hardly was the honeymoon over than a breach came between the two. At last while he was away on a business trip, and a divorce was in order, she found pleasure in visiting an orphanage. The result was an adopted child instead of a divorce. A child of their own came later, and with it a fuller realization of their relation as man and wife. The getting meets the requirements.

**Billy's Grip** (Solax, April 3).—While this rough house farce is not as mechanically perfect as it might be in effects obtained and in the slowness with which it makes its points, it will no doubt cause amusement to the class of spectator to which it is addressed. It contains two interesting effects of the pursued one and the pursuers jumping over a river, and later being thrust inside the satchel by a vigorous shove on Billy's part as they appear before him in line of chase. The cause of it all is that Billy mistakes a lady's grip for his own, and the fun comes from the various means by which he tries to get rid of it with the lady who owned it in pursuit followed by his would-be benefactors. When he appears before his wife with the lady's grip, she settles it in the way that farcical wives are wont to do. Of course, there was no real reason why Billy should try to get rid of it by running away, as the natural thing would be for him to go back and find the owner. In fact, there was a period in which he seemed really to have lost it on the railroad track, but by some means best known to himself he obtained possession of it again.

**Two Men and the Law** (Nestor, April


THE HOUSE OF
SELIG

April 22nd.
THE HAND OF FATE
An exciting tale of international romance, intrigue and daring, in which a blonde and a brunette struggle for supremacy. Phylias Gordon, Princess Mona Darkfeather and Hobart Bosworth play the leading roles.
About 1000 Ft.

April 23rd.
THE LAW OF THE NORTH
A dramatic story of hardy red-blooded life in the snow clad north. Picturesque settings. Dog teams and sledges. Deeds of daring. 1000 feet of this makes one of the season's exceptional reels. Charles Clary, William Duncan and Adrienne Kroell play the leading roles.

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April 25th.
THE NEW WOMAN AND THE LION
A ludicrous Selig Wild Animal Comedy. Imagine the thrills and funny situations that would ensue if a ferocious lion were to break loose in a rube town. That is just what happens. Don't miss it. Done in Selig's best style.
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THE LOS ANGELES FIRE DEPARTMENT
Showing in thrilling reality the modern methods used to fight fire in a large city. About 750 Ft. On the same reel with
SCENES IN KOREA
A picturesque educational subject giving interesting glimpses of the life and habits of these Oriental people.
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# Powers Picture Plays

Release for Tuesday, April 16th, A SPLIT REEL—TWO COMEDIES on ONE REEL

"HER LORD AND MASTER (?)" and "WHAT'S THE USE?"

BOOK our TUESDAY SPLIT REEL

Release for Saturday, April 20th—"ETHEL'S SACRIFICE"

POWERS MOTION PICTURE COMPANY, 511 West 42d Street, New York City

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31).—This film is strongly reminiscent of another company's picture in which the actor who played the outlaw now plays the sheriff. It makes a very interesting story, which is not without its appeal, but it is not acted or presented generally with much show of care and thought. It does little more than present the situations. The sheriff finds his best friend an outlaw, and in an unguarded moment he gambles away the bank's funds which he had just taken from his friend, the outlaw under arrest. The outlaw steals away from him in the night and blows open the safe, returns the money to him, and escapes over the border with his sweetheart, while the spectator is figuratively asked to forgive him because he never intends to be an outlaw after this. One was inclined to wonder just how it was that the blowing up of the safe did not arouse the entire hotel, and it would also seem that the bedclothing left behind might implicate the sheriff in the morning. While he did have the money, he seemed left in a bad position, open to suspicion in many ways.

**The Dove and the Serpent** (Imp, April 4).—There is an excellent choice of backgrounds in this finely organized little drama of Spanish life and settings, and the atmosphere maintained throughout is particularly good. The acting with the exception of the actor playing the serpent, whose work is rather too conventional, is also of a superior type and quality, and the film leaves a very satisfying impression. That the girl had another lover before her elopement might have been more emphasized in the beginning, as the role was unnecessarily subdued at this point. The girl was the dove that was enticed away by the man, the serpent. He tired of her for another, and she returned to her own nest, and when her first faithful love brought the man back again, she bade them send him away as a serpent. Here the story would seem to end, but whatever qualms the spectator may feel are satisfied by a few more scenes showing her in happy marriage with her first lover. It was obviously a natural outcome, hardly needing to be expressed.

**The Star of the Side Show** (Thanhouser, April 2).—This film exists as a highly entertaining and interesting exhibition of life in the side show of a circus, and is delightfully true and amusing in the representation of the characters and types, freaks and otherwise, which are wont to inhabit a circus. P. T. Barnum is in evidence in able likeness, and finds a dwarf abroad among the peasants. He acquires her as a member of his side show, and she at once becomes infatuated with the living skeleton, and when her love goes unrequited, she determines to die like Cleopatra of old, and brings forth the snake charmer's serpent for that purpose. Her fear of the escaped snake evidently overcomes her desire, and later she finds solace by marrying a dwarf of the circus.

**The Joy Ride** (Powers, April 2).—The havoc which the maid succeeds in creating in this film by assuming to be her mistress, and going out in her apparel for an automobile ride with a strange young man causes a good deal of fun in this picture. It is apt, however, to drift into the theatrical and conventional in general presentation and business, which is the more conspicuous, as there is evidence of original thought and humor, which, however, is not as discerning as might be. After this fatal joy ride in her mistress's clothes, the young man to whom she gave her mistress's card, called to see that lady for further acquaintance, but he reckoned without the husband. When the young man learned it was the maid, he told her to wait his coming on a certain corner, and, when the film closed, she was still waiting.

**The Man and the Maid** (American, April 1).—The chief charm of this picture is the backgrounds of a large hotel, and its grounds at Coronado and includes interior as well as exterior views. The story is interesting, but built and acted along the mechanical and theatric lines, which is characteristic of this producer, though the work of Warren Kerrigan and Pauline Bush leaves little to be desired in the way of naturalness and compelling qualities. A lonely Westerner comes to this hotel, evidently looking for a wife. A family of sharpers attempt to interest him in the young daughter of the family and to sell him worthless stock, but their fraud is discovered by the maid of the hotel for whom the young man had previously expressed admiration. She informs him of the deceit, and there is no more loneliness on his ranch.

**The Margrave's Daughter** (Gaumont, April 7).—It has been a long time since a romantic costume story so compelling and gripping has been presented by any picture company. The acting is not particularly great, because great acting is not required, but the general management of large numbers of people and the elaborate backgrounds, all telling a well constructed story, give the impression of reality so necessary in every truly effective motion picture drama. The daughter of the margrave loved a young man of a lower class, and when her father refused consent to the marriage and banished the young man, the two prepared to elope. They were prevented in some remarkably well presented scenes. The young man was arrested, and before an impressive tribunal condemned to death. Before the execution the girl in disguise as a monk obtained admission to his cell, and accompanied him to the scene prepared for the beheading. Here amid great pomp the margrave could be seen awaiting the execution. Suddenly the prisoner and monk, throwing off their robes and head coverings, stood revealed as the two lovers. Both bent their heads for the ax, but the horrified margrave stopped the execution, pardoned the prisoner, and sanctioned the desired marriage. The picture is in two reels, and the films are beautifully colored.

**A Tragic Experiment** (Reliance, March 27).—Much character is expressed in this cleverly organized little drama, because the story has been developed with acute logic and reason both in presentation of character and plot. The acting and settings likewise strike a corresponding note. The older sister of the chemist has taken a great dislike to her young sister's sweetheart, but the young man wishes to prove his sincerity by aiding the father in an experiment he is performing. He takes a vial of the substance to the city to promote it, but breaks it on the way. He returns for another, but finding the old man sleeping he takes another portion without disturbing him, leaving a note behind in explanation. When the old man awakens he takes the note without reading it, and uses it in performing an experiment. He then falls in a fainting spell. Here the older daughter finds him and also the half of the note which from the reading is of an incriminating nature. She at once suspects the young man of murder, until the youngest sister finds the other half of the note, and the father revives from his fainting spell.

## REVIEWS OF MAJESTIC FILMS.

**The Lighted Candle** (Majestic, March 31).—In this dramatic picture the idea of sustained suspense ending in a tense climax is developed logically and with wonderfully convincing management of detail. With its compelling playing, particularly by Herbert Prior, and the skillful directing of David Miles the picture is one of the most striking of the Winter. The young owner of a powder mill finds himself about to lose the property because the last payment he has made on a loan has been wrongly credited on the money lender's books, and the receipt for the money has been lost. In his distress of mind he determines that others shall not reap what he has sown, so he prepares to destroy the works by putting a lighted candle in an open can of powder among scores of similar cans. When the candle burns down the works will blow up. Meanwhile his little sister, seeking her doll, has been taken to the powder mill by the money lender and his daughter. The daughter had previously given the doll to the child, and the little one's brother had taken it from her when he found it came from the daughter of the man who was wronging him, although a love affair was already springing up between the young woman and man. With the money lender, his daughter and the child in the powder mill, and the burning candle fast bringing the flame down to the powder, the young man now learns from his mother where the child has gone and rushes frantically back to the mill to extinguish the candle if possible before the explosion. He succeeds, of course, and Mr. Prior makes it an exceedingly thrilling moment when he staggers through the office, reaches the powder cans, unseen by the others, and nervously, desperately plucks the brand from amidst the powder. When he reels back to the office, all in, he finds that the lost receipt has been found where the child had used it in putting the doll's hair in papers. The final scene is appealing in its simplicity—the brother, overcome, with his sister in his arms; the money lender turning over the keys and beckoning his daughter to come on, and the daughter pausing to show her love and sympathy by a delicate pressure of the hand. Mabel Trunnelle was delightful as the daughter of the money lender and Jack Brammall convincing as the careless clerk, but the part of the money lender was a bit unctuous. One point of detail should not go uncriticised. The candle should not have been lighted over the powder, but away from danger and then carefully carried to the powder and placed in position—this in the interest of realism.

## MOTION PICTURE NOTES.

There has been no letup in attendance at any of the picture houses in Cumberland; all have been packed to the doors. The Belvidere is showing the latest Licensed releases and the management of this house promises another new house in the near future which will be up-to-date in every detail. The New Victoria offered some very classy reels the past month. Among them were War on the Plains, Dangers of a Great City, and Nicholas Nickleby, all of which were viewed by capacity houses. This little house is at present the finest in the city.

The four motion picture houses at Elgin, Ill., continue to flourish. Manager Smith, of the Lyric, had The Mystery of the Maine March 31-2. All houses are arranging to secure pictures of sacred subjects for Sunday displays after April 7, as other films cannot be displayed on the Sabbath.

At the Music Hall, Fine Arts Building, Chicago, motion pictures de luxe are being shown with attractive musical feature. Gertrude Haynes (girl of auburn hair) and the Celestial Ten were on the bill March 25-30.

At Hannibal, Mo., the New Star, the Princess, and the Majestic have entertained fair audiences March 25-30; bills and pictures good.

At Warren, O., W. W. Dunnevant, manager of the Dreamland Theatre, is having the front of house remodeled along particularly beautiful lines. The main part is of stucco and terra cotta; tile flooring is being placed, and the lighting arrangement will include several hundred electric lamps. The Crescent, under management of D. L. Fisher, has discontinued business.

The Grand Theatre of Marion, Ind., has been acquired by Dolly Spurr and will be converted into a motion picture house under the new name of the Royal-Grand. Miss Spurr is proprietress of the Royal, of Marion.

At Winchester, Ky., Bloomfield Brothers opened the Pastime on April 4. Capacity of house, 350; prospects bright for good business. The Lyric continues to attract a fair share of patronage.

Plans have been filed in the Building Bureau in Brooklyn for a $50,000 theatre to be erected on Hopkinson Avenue, near Pitkin, in the Brownsville section of Greater New York, by the Samuel Howe Amusement Company. The playhouse, which is to be devoted to vaudeville and motion pictures, will be of brick, four stories in height, with a frontage of 55 feet and a depth of 100. It will have a seating capacity of nearly 1,000.

At Annapolis, Md., the Colonial, Magnet, and Lyric continue to please fair business.

The handsome new Quimby at Zanesville, O., is nearing completion, and Manager Quimby has just returned from Chicago, where he inspected the latest appliances with the view of installing only the best in his house.

At Princeton, Ind., Charles Woods, of the Star, has purchased a new house, and after making necessary improvements will occupy it in about sixty days. The new place will seat 750, will have mirror screen, a Simplex machine and a good stage.

The Clinton Square Theatre, a new motion picture resort, will open May 1, in Albany, N. Y., under management of George Wright, a well-known local motion picture promoter. This new house will have a seating capacity of 1,200 and will be devoted exclusively to pictures.

★MELIES★

WESTERN PICTURES

RELEASE OF APRIL 18

The Ghost of Sulphur Mountain

BOB, a young Easterner, injured upon his arrival in the West, is befriended by Joe, a miner, and taken to the latter's home to recuperate. Joe's wife, Mary, is sympathetic, and Joe, realizing Bob's attractiveness, mistakes his wife's tenderness for love for the Easterner, and decides to put himself out of their way. He causes an explosion that makes it appear that he has been killed, then hermits himself. Mary is heartbroken. Six months later miners see him and flee, fearing him a ghost. A search party, headed by the Easterner, finds him and persuades him to return home, where he finds, besides a true wife, the greatest of all surprises awaiting him.

Approx. length, 1,000 feet.

★ G. MELIES, 204 East 38th Street, New York City ★

3 A WEEK NESTOR RELEASES 3 A WEEK

Monday, April 8, 1912
THE TORN LETTER
A Dramatic Dynamic.

Wednesday, April 10
THE RENEGADE
A Western Whopper.

NESTOR

Saturday, April 13
IN DRY TERRITORY
A Comedy that is NOT DRY.

BOOK NOW!
HER INDIAN HERO
An Artistic Triumph.

April 15—A PAIR OF BABY SHOES.
April 20—THE LOVE TRAIL.

April 17—HER INDIAN HERO.
Best Three Releases of the Week.

DAVID HORSLEY - - - - BAYONNE, N. J.

Scenarios Wanted

Big Spectacular
MELODRAMAS
AND
Billy Quirk
COMEDIES

Big Prices Paid for High-class Stuff

SOLAX COMPANY
FLUSHING N Y.

GEORGE LE SOIR

Directing New Orleans Co. for Kalem Co.

Current Productions:

A BUCKTOWN ROMANCE—Released Mar. 23.
ROOST AND THE MANICURE—Date not announced.
OFF TO THE MARDI GRAS—Date not announced.
THE SHEIKEL—Release date not announced.

RELIANCE

Released Saturday, April 20th

Love is Blind

An artist's romance of more than unusual interest. Showing that "love is blind" only so long as infatuation overshadows it. Particularly strong heart interest.

Length, 936 feet.

Released Wednesday, April 24th

The Burglar's Reformation

A picture with a moral. Points a great lesson that goes straight to the heart of reform and dramatically proves the contention that there is good in the worst of us.

Length, 995 feet.

CARLTON MOTION PICTURE LABORATORIES

540 West 21st St., - New York

# VITAGRAPH.

## 5 a Week---"LIFE PORTRAYALS"---5 a Week

THE JOCULAR WINDS OF FATE.

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject. Order from your Exchange, or direct from us.

**BURNT CORK PUSHMOBILE RACES** } SPLIT REEL — Monday, April 8

"BURNT CORK."—The minstrel show is on. The fun is at its height. Everybody makes a hit. The biggest hit is where a boy puts ink in the burnt cork and one of the performers can't wash the black off his face.

"PUSHMOBILE RACES."—They keep going from start to finish. Very exciting and novel sport on the Pacific Coast. A great sight.

**AT SCROGGINSES' CORNER** — Tuesday, April 9

Rustic drama centered 'round the old general store and the country stove. Scrogginses' gal runs away. She repents ere it is too late and comes back to her "daddy." Bunny appears in this, in a serious role.

**HIS FATHER'S SON** — Wednesday, April 10

Makes a splendid showing when put to the test. His father thinks him a bit wild and cuts him loose from his purse strings. He comes back a man worthy of a good woman and an honor to his "dad."

**THE JOCULAR WINDS OF FATE** — Friday, April 12

They blow the right way and bring a title to an heiress and a fortune to a lord. They both marry for love, and that's the beauty of it. Funny how it all happens.

**CAPTAIN JENKS' DIPLOMACY** — Saturday, April 13

Everything is arranged satisfactorily and brought to a happy ending. The Captain is wise and reconciles a grouchy father with his son and daughter-in-law. Glad to have it that way, too.

| *NEXT WEEK* | *NEXT WEEK* |
|---|---|
| **THE PIPE**—Draws Well. | Monday, April 15 |
| **THE CAVE MAN**—Wonderful Type. | Tuesday, April 16 |
| **WORKING FOR HUBBY**—A Big Help. | Wednesday, April 17 |
| **THE CRAVEN**—Western Drama. | Friday, April 19 |
| **WAY OF A MAN WITH A MAID**—Handled Just Right. | Saturday, April 20 |

**THE VITAGRAPH COMPANY OF AMERICA** New York, 116 Nassau St. Chicago, 109 Randolph St. London, 25 Cecil Court. Paris, 16 Rue Sainte-Cecile


## RECORD OF DEATHS

Stage-Manager Charles W. Meyer, of the Lyceum Theatre, Cincinnati, was found murdered in a street in that city on March 29. Several negroes were arrested on suspicion.

Mrs. Sarah Pickert, sister of the late Phosa McAllister and sister-in-law of H. S. Duffield of the Belasco Stock company in Los Angeles, died at Mr. Duffield's home, Glendale, Cal., on March 21. Mrs. Pickert had played with the Frawley company and the Burbank Theatre Stock company and at one time headed a company of her own. She retired from the stage four years ago.

William R. Sawyer, who has been manager of the Jole and Yale motion picture houses in Fort Smith, Ark., for the past two years, died in that city Feb. 23 at the age of thirty-one.

The father of Townsend Walsh, of Henry W. Savage's business staff, died on March 24, at his home in Albany, N. Y., aged eighty-two years.

Captain William Daly, brother of Dan Daly, Margaret Daly Vokes, Lucy Daly Ward, and Vinie Daly, died on April 4, at his home, Revere, Mass., after a protracted illness, aged fifty-five years. He appeared on the stage years ago with the rest of the family, and was once a member of the Massachusetts Legislature.

C. W. Dalbey, bandmaster and composer, died at the State Hospital, Clarinda, Ia., on March 30. He had conducted bands at La Porte and Frankfort, Ind., at Council Bluffs, and the State Band at Des Moines. His widow and a daughter survive.

Henrietta Markstein, long well known as a concert pianist, died at the Montefiore Home, in this city, on March 31, aged fifty years.

W. S. B. Mathews, for many years music critic of the Chicago "Record-Herald" and the Chicago "Tribune" and prominent as a church organist and music teacher, died on April 1, in Denver, Col., at the age of seventy-five.

David McKenzie died at his home in Salt Lake City, on March 10, of pneumonia. Born in Edinburgh, Scotland, in 1834, he came to Utah in 1854, and worked as a supernumerary with the old stock company then playing at Social Hall. Gradually he progressed to leading roles at this hall, and later at the Salt Lake Theatre, supporting many of the famous stock stars of other days. Mrs. Annie Adams, mother of Maude Adams, was one of the company. He was at one time leading man with Julia Dean Hayne. In 1879 he became associated with Clawson and Caine in the management of the Salt Lake Theatre, and retired from business only a few years ago.

Ida Mabel Butler died at Franklin, Mass., recently of neurosis. She was a member of The Bostonians, singing Annabelle in Robin Hood, and for several summers past was prima donna of the opera company at Whalon Park, Fitchburg.

Mrs. Henry Matthison (Kate Wynne) died on March 30, at New Westminster, B. C. She was the mother of Edith Wynne Matthison, and was prominent in England as a concert singer.

Frederick E. Duff, who had played during the past season in St. Elmo, was taken suddenly ill in Syracuse on March 22, and hurried to New York, where he died in a hospital, two days later, of hasty consumption.

Marie Declausas died at Nougent-sur-Marne, France, on March 25. Born in Paris in 1840, she entered the conservatoire, and, after graduation, acted for many years in the principal theatres of the French capital, making also tours in her native country and in Russia. She retired from the stage in 1910.

Christian Gottfried Albert Traeger died in Berlin, Germany, on March 26, aged eighty-two years. He was one of the oldest members of the Reichstag and the author of several plays.

Charles Gonzales died at Smith's Infirmary, Tompkinsville, N. Y., on March 26, having been taken there from the Actors' Fund Home at West New Brighton, where he had long been an inmate. Born in Dublin, Ireland, in 1833, he made his stage debut as Rosencrants in Hamlet at Albany, N. Y., in the sixties. Subsequently he appeared in many leading companies, his last performance having been at Wallack's Theatre in 1904, when he was in the support of Mrs. James Brown Potter. His wife, Fanny Gonzales, died only recently in this city at the home of their daughter, Mrs. Max S. Witt (Marguerite Gonzales), who with two other daughters survives.

Howard H. Tuggle, former manager of the Orpheum Theatre, Oklahoma City, Okla., committed suicide by swallowing carbolic acid in Kansas City, Mo., on March 19. He was twenty-nine years of age.

Frank Vanetta, a veteran minstrel, died at Montreal, Can., on March 19.

Fred A. Robbins died at Portsmouth, N. H., on March 14, after a brief illness of acute indigestion. Born at Skowhegan, Me., in 1853, he was prominent as a band and orchestra musician in various parts of New England, coming to Portsmouth in 1900 and playing there since in the City Band and Hoyt and Parker's Orchestra. His mother, wife, two sons and a daughter survive.

James Dudley, an elephant trainer, fell down an elevator shaft in Madison Square Garden on April 2, and was instantly killed. He was thirty-five years of age, and came from Bridgeport, Conn.

Ruth Constance Ely, daughter of Gilbert and Marie Anna Ely, died in Philadelphia, on April 1, aged eleven months.

## Births.

FIELDER.—A son to Mr. and Mrs. Frank Fielder (May Desmond), in Brooklyn, N. Y., on March 10.

HAWORTH.—A daughter to Mr. and Mrs. William Haworth, in Cleveland, O., on Feb. 26.

LIPSIS.—A daughter to Mr. and Mrs. Harry S. Lipsis, in Kansas City, Mo., on March 31.

ROSS.—A daughter to Mr. and Mrs. Clark Ross, in New York city, on March 19.

## Married.

ALBERY—ROLLESTON.—Bronson Albery and Una Rolleston, in London, Eng., on March 27.

CHAPEL—WALLACE.—Frank Chapel and Wanita Wallace, at Winchester, Ind., on Feb. 8.

CALDWELL — GUTHRIE. — Earl M. Caldwell and Grace Guthrie, at Oakland, Cal., on March 12.

EMERY—MORRIS.—Thomas V. Emery and Ileen Frances Morris, in Denver, Col., on March 19.

FAY—RYAN.—John Fay and Florence Ryan, in Buffalo, N. Y., on March 25.

GRESHEIMER—LORRAINE.—Frederick Gresheimer and Lillian Lorraine, in Jersey City, N. J., on March 25.

HART—WEBB.—Harry W. Hart and Goldie Webb, at Columbus, Ind., on March 23.

KELLEY—PIERCE.—Walter Kelley and Gertrude Hamilton Pierce, at Brooklyn, N. Y., on March 12.

LEWIS—BROWN.—J. H. Lewis and Mabel Brown, at Shelbyville, Ind., on March 21.

LYONS—CAPEL.—William S. Lyons and Ethyll Capel, in New York city, on March 28.

MAGLIN—SAUERMANN.—Ralph Maglin and Eliza Sauermann, in Kansas City, Mo., on March 3.

OAKMAN—RYAN.—Wheeler Oakman and Gertrude Taylor Ryan, at Los Angeles, Cal., on March 16.

STANTON—FARR.—Paul L. Stanton and Frances H. Farr, at Anderson, Ind., on March 23.

SALE—BISHOP.—Chick Sale and Marie Bishop, at Somerville, Mass., on March 12.

TATE—MAYNE.—James William Tate and Clarice Mayne, in London, England, on March 19.

## Died.

BURCKHARD.—Max Eugene Burckhard, in Vienna, Austria, on March 15, aged 58 years.

BUTLER.—Ida Mabel Butler, at Franklin, Mass., of neurosis.

DALY.—Capital William Daly, at Revere, Mass., on April 4 aged 55 years.

DUDLEY.—James Dudley, in New York city, on April 2, aged 35 years.

ELY.—Ruth Constance Ely, in Philadelphia, Pa., on April 1, aged 11 months.

MEYER.—Charles W. Merer, in Cincinnati, on March 29.

MATTHISON.—Mrs. Henry Matthison (Kate Wynne), at New Westminster, B. C., on March 30.

MARKSTEIN.—Henrietta Markstein, in New York city, on March 31, aged 50 years.

MATHEWS.—W. S. B. Mathews, in Denver, Col., on April 1, aged 75 years.

McKENZIE.—David McKenzie, at Salt Lake City, U., on March 10, of pneumonia, aged 78 years.

PICKERT.—Mrs. Sarah Pickert, at Glendale, Cal., on March 21.

PIKE.—George Walter Pike, at West New Brighton, N. Y., on March 14, aged 83 years.

SAWYER.—William R. Sawyer, in Fort Smith, Ark., on Feb. 23, aged 31.

STEDMAN.—David Stedman, in New York city, on March 17.

## AMATEUR NOTES.

The Players' Club, of Washington, D. C., has been organized by amateur actors, artists, and others. The incorporators are Captain Warren Dear, Dr. Paul W. Evans, Samuel T. Klawans, George A. Bentley, Norman P. Foster, and Carl Butman.

The Cricket on the Hearth was presented by the Tuesday Literary Club, of St. Louis, on Feb. 20 at the St. Louis Artists' Guild. The cast, under direction of Mrs. W. E. Schery, included Mrs. T. L. Harkness, Mrs. W. J. Say, Blanche Walton, Bertha Buck, Faye Johnstone, Mrs. H. E. Dilkes, Mrs. Philip Jamieson, and Mrs. Q. L. Slocumb.

The Players' Club, of the College of the Sacred Word, Malden, Mass., gave a programme of Shakespearean characters on March 28. Professor D. M. Staley's Hamlet was especially creditable. Others who did excellent work were Anna Siegel, C. R. Lambert, Joseph A. Merenda and F. B. Jones.

## NEW HOUSES.

A new first-class theatre will be built in South Philadelphia, Pa., at a cost of $200,000. Joseph W. Gardiner owns the property.

The new Gayety Theatre, at Cadillac Square and Bates Street, Detroit, is nearing completion. It will be devoted to burlesque.

A new theatre is promised for Port Huron, Mich., to cost $50,000, and is to be erected by the Joseph O'Hearne Company, of that city. It will seat about 1,200 and vaudeville will be the attraction.

The Lyric Theatre, Alton, Ill., is being remodeled and rechristened the Hippodrome. Performances will continue as usual until the opening of the Airdome in May.

A new theatre is to be built in Penn Avenue, between Sheridan and Collins Avenues, Pittsburgh, Pa.

Windsor, Ont., is to have a new $20,000 theatre, in which J. M. Ward, of Detroit, is chiefly interested.

F. F. Proctor's new "million dollar theatre" in Schenectady opened on April 8 with vaudeville and motion pictures.

The Benedict Amusement Company will erect the Halsey Theatre in Halsey Street near Broadway, Brooklyn, to cost $400,000. The T. A. Clarke Company will be the builders.

Colonel E. J. Allen, owner, and Harry Williams, lessee, of the Pittsburgh Academy of Music, contemplate the early erection of a new theatre on the same site.

Detroit capitalists, headed by Philip Gleishman, will build a new $175,000 theatre in Syracuse for stock companies. The house will be directed by William J. Carey, now backing the Ralph Kellard Stock company.

A new $200,000 theatre to seat 2,000 persons is to be erected at Tremont and Park Avenues, this city.

Chicago is to have a Hippodrome seating 6,100 persons at Wabash Avenue and Hubbard Court.

Plans have been accepted for the erection of a modern theatre to cost $20,000 and to be completed by Aug. 15, at Tupelo, Miss. J. F. Motlow and Co. have leased the house and H. H. Mullen will manage it.

Julius L. Witz, Albert Shultz, and Fielding L. Olivier are to erect a new theatre in Staunton, Va., with a seating capacity of 1,200. It is to be ready in August.

Plans have been drawn for the new Academy of Music, Lynchburg, Va.

## THE WEEK IN BOSTON.

(Continued from page 23.)

the Professional Woman's Club's coming Shakespearean theatricals.

Dustin Farnum took a day off from his engagement in The Littlest Rebel here last week and ran down to New London, Conn., and purchased the sloop yacht, Mimosa II., the price being understood to be $1,800. He plans to spend his coming vacation yachting, and will probably make New London his centre.

Max Zach, who was formerly the leader of the Pop Concert, has returned from St. Louis, where he will go back in the Fall as director of the local symphony orchestra. It will be his sixth season there.

Rumor was in circulation last week to the effect that the new Olympia on Washington Street would open with the Sarah Bernhardt films of Camille in advance of a New York presentation. That is not the case. There was some negotiation, and the manager of the new house went on to see the films, but the negotiations were not completed.

H. Price Webber and his Boston Comedy co. opened their thirty-seventh season at Richmond, Me., yesterday, with Edwina Grey as leading lady. The season will be a long one, playing without interruption throughout the Summer.

Otto Kahn, of the Metropolitan Opera House directors, and also on the board of the Boston house, was on for the finish of the season, and subscribed $1,000 for the guarantee fund for the next season here.

Lionel De Jersey Harvard, the real Harvard of Harvard, for he is an Englishman, the descendant of John Harvard, is shining in college theatricals. He came from England last Fall to join the Freshmen Class, but even now he is chosen to play the leading part in The Foundlings, which is one of the four plays to be produced by the Harvard Dramatic Club in its annual theatricals.

Lindsay Morison, who manages the stock co. at Lynn, was called into court last week for having a child under age play in The Prince Chap, and was fined $20. Mr. Morison is busily engaged in completing the details for his stock co., which will come to the Majestic for a Summer season, opening early in May. He is going to produce a number of the Henry B. Harris's plays for the first time in stock. One of the leading members of his new co. will be the young wife of Donald Brian, who is now the star at the Colonial.

One of the most interesting competitions for plays ever held in this city has just closed at the Bijou Dream, of which Mrs. Josephine Clement is the director. One hundred and seventy-five manuscripts of one-act plays were turned in anonymously to be decided by these judges: Professor George P. Baker, Harvard University; Francis Powell, of Harvard, and Walter Hampden, of New York. The first prize of $100 was awarded to The Man in the Manhole, by George F. Abbott, of Rochester, N. Y., while the second prize of $50 went to B. F. Austin, of San Antonio, Tex., for The Winning of General Jane. An honorable mention was won by Alice Brown, of Boston, for The Web, which had unusual merit, but not being a comedy was barred from the prize. The Bijou Dream has also reserved the options on these additional plays which were received in the competition, and they will be given professional production: Comedies—Bridge, by H. C. Donnelly, Cambridge; Foundlings, Andros Hawley, Brookline; Guilty of Trespass, Catherine McDowell Rice, Worthington, Mass.; Nella's Tramp, Alice Brown, Boston, and Swapping Day, by Abbie Farwell Brown, Boston. Serious plays—Myrtle Gets Wise, W. F. Morrill, Chicago; The Alarm Clock, Ernest Poole, New York; The Kid, E. C. Erblich, Chicago, and Three People, Frank Bolyer, Washington, D. C. The one-act plays presented by Mrs. Clement's players have proved a great feature of the Bijou Dream.

JAY BENTON.

# FROM THE CAPITAL

## Edwin Robin Fully Filled Requirements as Billy—Izetta Jewell in Noboby's Widow Presented in Stock for First Time.

(Special to The Mirror.)

A Romance of the Underworld, Paul Armstrong's elaboration into a four-act play of his own dramatic playlet of the same title, viewed recently at Chase's, presented very strongly in the remodelling and building up a well designed dramatic structure of sound proportions, claiming the attention of large sized audiences at the National Theatre during Holy week. It proved to be a stirring melodramatic presentation, through which an attractive love story runs. Holbrook Blinn appears to signal advantage as the young lawyer, Tom McDermott, called upon to defend his sweetheart's brother, wrongfully accused, and Catherine Calvert was sweet and impressive as Doris Elliott, with a large assisting co. Easter week's offering was Raymond Hitchcock in The Red Widow.

Over Night was competently presented by W. A. Brady's most excellent co. Next week for the closing of the regular season, Fritzi Scheff presents The Night Birds.

The Columbia Players third week's offering was the laughable George Cameron farce, Billy, in the presentation of which this thoroughly versatile and talented organization fully attested their supremacy. The title-role, one of peculiar requirements, was enacted by Edwin H. Robins, with full appreciation of its value, presenting a characterization legitimately straight, but most artistically funny—an amusingly convincing and straightforward performance that won for him the honors of the week. Frances Neilson shared strongly in the favor as Billy's sympathetic sharer in her brother's troubles. The Players were admirably cast. Carrie Thatcher was delightfully artistic in the exacting part of Mrs. Sloane, while Aline McDermott was charmingly interesting as Billy's sweetheart. George W. Barbier, always strongly perfect, was the ideal John Hargrave. Billy's pater, Gordon Matthews, gave full satisfaction in the role of Sam Eustace. Julia Blanc in the dialect part of the German stewardess on the good ship "Florida," scored a strong success. Amelia Mayborn, a new addition to the co. made a most agreeable appearance as Mrs. Hargrave. Not a better ship's crew could be gathered than that of Carson Davenport as the Captain, Stanley James as the boatswain, John M. Kline as the doctor, J. Hammond Dalley as Scrubber the sailor, Jerome Renner as the steward and Arthur Ritchie as the auctioneer. Next week The Squaw Man. The opening night being an Easter celebration for a benefit for the Washington Lodge of Elks, an enormous sale is in progress and the benefit will no doubt run largely into other nights of the week. The Lily is in rehearsal.

Crowded houses at Chase's was the general remark heard for the next to the last week of the regular season, when a programme of exceptional strength and merit was generally regarded as one of the strongest of the season's offerings. In 1999, a problem play of the future, in which the effect of woman's suffrage is suggested, is from the pen of William C. De Mille and produced by Jesse L. Lasky, and is a chapter in vaudeville offering of the first magnitude. It is admirably presented by Edmund H. Reardon, Felice Morris, and Dorothea Sadtler. Another conspicuous number is Love's Garden, an operatic gem far above the ordinary, is presented by Edmund Stanley and co. Cliff Gordon, the German Senator, has a campaign talk that is rich in political news of the minute. Next week, for the closing week of the vaudeville season, the headliners include Joseph Hart's production of Mein Liebechen, the Australian Wood Choppers, and T. Roy Barnes and Bessie Crawford.

Under the general supervision of Edward Renton, managing director for the S. Z. Poli enterprises, who has leased and taken over the P. B. Chase unexpired lease of the Chase Theatre property, commences a season of stock presentation on April 15, under the resident management of James Thatcher. The opening play will be Nobody's Widow, and the personnel of the company presents A. H. Van Buren, most favorably known in Summer stock from his connection last Summer with the Columbia Players as leading man, and Izetta Jewell a favorite actress with the best of Charles Frohman's visiting co.'s, as leading woman. Others include Duncan Penwarden, Lorimer Claflin, Mark Kent, Robert Le Sueur, Clarence Chase, Graham Velsey, Louis Hainer, John Fee, Louise Kent, Jane Whitford, Marie Howe, Beatrice Lane, Gertrude Bondhill, and Hazel May. Gunio Socola is the stage director and Stephen Golding is the scenic artist.

The Penalty attracted good audiences during the week to the Academy of Music. The interpreting co. was most capable, presenting with success in the leading roles—Grace Hale, George Cole, Frank H. La Rue, Marcus E. Hoefs, and Allen Mathes. The Traveling Salesman is the current week's attraction, with Shep Camp in the part of the drummer.

The season of musical comedy revivals inaugurated by Manager Kirby, of the Galeski forces, who likewise directs the destinies of the successful vaudeville house, the Casino, starts off briskly. The Imperial Theatre, which has experienced the worst of luck for a brand new theatre from incompetent management, seems now to be started in the right direction. A whiphand is now in charge. The Lewis J. Morton Musical Comedy co. commenced a season of six weeks, presenting during the past week as the opening bill, Fiorodora, which was given an excellent production, crowding the theatre at every performance. Helen Byron, Maud Williams, Edna Beming, Anna Stapleton, James McElberne, Dan Moyles, Frank R. Woods, Bert Young, and John Merrill present the leading parts in splendid form. An attractive and effective chorus was on view. Easter week, Sergeant Kitty.

The burlesque houses, the Gayety and the Lyceum, were strongly patronized during the past week, when most excellent bills were presented, the Gayety having The Midnight Maidens and the Lyceum The Gay Widows. For the week of April 8 the Gayety presents The Big Banner Show; the Lyceum The Tiger Lilies.

At the National Theatre Friday night a large Presidential party of the President and Mrs. Taft's invited guests at the White House over the Easter holidays occupied two boxes to witness A Romance of the Underworld.

Impressive memorial services were held at the Belasco Theatre Sunday night, March 31, under the auspices of Aerie No. 125, Fraternal Order of Eagles. The theatre was crowded and a large section of the United States Marine Band presented a rich programme of sacred music. The principal address of the evening was made by Congressman Thomas Upton Sisson, of Mississippi, who spoke upon one of the cardinal principles of the Order of Eagles, "Equality."

Monday and Tuesday afternoons of the present week the gorgeous spectacle of the Durbar in India on the English King and Queen's coronation, will be revealed in brilliant form by the Kinemacolor at the Belasco Theatre.

Victor Herbert's Orchestra of fifty gave the opening concert of a seven weeks' touring season at the Belasco Theatre Easter Sunday night to a large and enthusiastic gathering of music lovers.

The tenth annual Spring season of comic and grand opera in English, under the managing direction of Milton and Sargent Aborn, and the sixth continuous engagement at the National Theatre, commences April 22, with a grand opera season of the months of May and June.

Everett Butterfield's announcement of members of the co. of the Butterfield Players' stock season at the Belasco Theatre, commencing April 15, announces in part Clifford Bruce as leading man and Blanche Yurka as leading woman, with Walter Wilson, Frederick Forrester, Emilia Melville, Nina Melville, and Jessie Glendenning. Other engagements will be announced later. The opening play, Brown of Harvard, will be succeeded by The Spendthrift.

Madame Fritzi-Scheff and her husband, John Fox, Jr., the novelist, spent Holy Week in Washington resting and enjoying the pleasant weather in sightseeing. JOHN T. WARDE.

Open for engagement, Lisle Leigh, MIRROR.

## NEWS FROM THE PRODUCERS.

(Continued from page 27.)

of poor health, over-sensitive and unfortunate in all his business ventures. He had many enemies because his wonderful stories and poems, his better criticisms and fearless essays stirred up the dissension in the literary world. This film comes to the defense of the unfortunate poet.

### Thanhouser Kid and Kidlet.

The Thanhouser "Kid" and her two-year-old colleague, the Thanhouser "Kidlet," make their latest appearance in a comedy picture released Tuesday, April 16, The Baby Bride. It is said to be a fine little story in which Marie, as a boy, seeks to elope with Baby Helen. Marie's mother, in the play, is a widow, and Helen's father a widower. They are brought together through the efforts of the "Kid" to skip off with the "Kidlet." So while the tots can't wed, their parents do, and the whole reel furnishes you with a lot of fun and novelty.

It is no unusual thing nowadays for a film to contain a number of thrilling "falls" by actors appearing therein, but to date such "falls" have been more or less "faked." At least this has always held true when the "fall" was made by some principal in the picture. Frequently acrobats have been engaged to do real "falls," but they naturally played minor roles. In a Thanhouser Florida reel called Into the Desert, out Friday, April 19, there are two real "falls" by real principals, getting a new versatility record for photo-players.

### Reliance Announcements.

The latest Bedella farce, featuring Tony Sullivan, is called Bedella as a Mother-in-law, and will be released April 27. Jane Fearnley plays the daughter and James Cooley the husband. On the same reel will be shown another natural history subject called The Pygmy Circus, showing untrained small animals in their natural play.

The Reliance release for May 1 is The Burglar's Reformation, said to be a very strong drama.

### Notable Vitagraph Announcements.

Vitagraph releases for the last half of April include a number of specially strong subjects, as follows: April 16, The Cave Man, a dramatic conception of ethnological conditions in the evolution of mankind. April 17, Working for Hubby, a comedy in which two business men end by employing their own wives as stenographers. April 19, The Craven, a Western drama in which the wife saves the husband's reputation. April 20, Way of a Man with a Maid, a light comedy with Maurice Costello in the lead. April 22, How He Papered a Room, a farce with John Bunny, Flora Finch, and Kate Price in the cast. On the same reel, Marshall P. Wilder, showing how the great entertainer fared in vaudeville. April 23, Counsel for the Defense, a drama with a dramatic court scene climax. April 24, The Woman Haters, a comedy drama showing how three old misogynists try to keep a young man protégé from falling for the wiles of a woman. April 26, The Pink Pajama Girl, a refined comedy. April 27, The Victoria Cross, a war picture in which the Charge of the Light Brigade is introduced. April 29, Frank Coffyn in Hydro-aeroplane Flights. April 30, The Old Kent Road, a character drama of English life.

### Music for "Josephine" (Cines).

S. L. Rothapfel, proprietor of the Lyric Theatre, Minneapolis, Minn., has arranged a music programme for the notable Cines film Josephine, which will be released by George Kleine May 11. The arrangement was perfected after a practical demonstration and was found very effective and simple, only four numbers being used in the entire picture, viz.: Sunshine and Shadow, waltz; Marseillaise; Pomp and Circumstance, march; Elgar, and Simple Aveu.

### Essanay Base Ball Team.

Among the many Spring activities at the Chicago studio of the Essanay Company is the organization of a baseball club among the members of the stock company. A wealth of natural talent has already been discovered, and as soon as the nine is perfected challenges are to be hurled at various local organizations for a series of games. This looks like the real sporting spirit and, with the opening of the baseball season, Essanay is bound to be right in line for the championship.

## THOMAS H. INCE AS A DIRECTOR.

The "101" Bison feature pictures have proved to be such really artistic, elaborate and ably produced films that interest is naturally attracted toward the director who put them on. Thomas H. Ince, whose portrait appears elsewhere, has demonstrated in these films his right to a high rank as a producing genius, and his worth has been recognized by the company employing him. In a recent issue of *Film Fancies*, the Bison Company says of Mr. Ince:

"When it is considered that directors of other moving picture companies, with reputations as actors and with experience, are unable to produce good films though working with actors alone, the marvelous work of Mr. Ince stands out, placing him in a class all by himself. To make the '101' Bison films a true representation of frontier life it is necessary to engage real Indians, frontier men, soldiers, etc. To present the story in a compelling manner, keeping the dramatic rendition ever to the fore, is a Herculean task.

"The '101' Bison films are presented so naturally that spectators are carried away with the realism, and little thought, perhaps, is given to the director who staged and rehearsed each scene. The handling of mobs of people, companies of soldiers and tribes of Indians would bring farcical results in less capable hands than Mr. Ince's. This has been demonstrated in the past when other manufacturers attempted to make spectacular and military pictures, though on a much smaller scale than the Bison.

"It must also be taken into consideration that no other man in the world ever attempted to produce a two-reel feature every week."

## SPECIAL SLIDES AND LECTURES.

A. J. Clapham, 130 West Thirty-seventh Street, New York, has built up an important business in making and supplying to exhibitors feature and topical stereopticon slides with specially prepared lectures. These constitute unique novelties for motion picture and popular vaudeville theatres and that they have come to be popular is proven by the flourishing condition of Mr. Clapham's plant.

## SALES COMPANY RELEASES.

### Monday, April 8, 1912.

| | Feet |
|---|---|
| (Ameri.) Checkmate. Dr. | 750 |
| (Champ.) A Caricature of a Face. Com. | |
| (Champ.) The Blue Mountain Buffaloes. | |
| (Imp) Bradhurst Field Club Four-Mile Run. | 400 |
| (Imp) The Section Foreman. Dr. | 600 |
| (Nestor) The Torn Letter. Dr. | |

### Tuesday, April 9, 1912.

| | |
|---|---|
| (Eclair) Little Hands. Dr. | |
| (Powers) Meeting His Match. Com. | |
| (Republic) Cure for Stage Fever. Dr. | |
| (Than.) A Love of Long Ago. Dr. | |

### Wednesday, April 10, 1912.

| | |
|---|---|
| (Amb.) The Wedding Dress. Dr. | |
| (Champ.) Salvation Nos. Dr. | |
| (Nestor) The Renegade. W. Dr. | |
| (Reli.) When the Heart Calls. Dr. | |
| (Solax) The Detective's Dog. Com.-Dr. | |
| (Sales Co.) Animated Weekly. | |

### Thursday, April 11, 1912.

| | |
|---|---|
| (Ameri.) The Coward. Dr. | |
| (Eclair) A Lucky Holdup. Com. | |
| (Imp) False to Both. Com. | 1000 |
| (Gau.) Jimmie Capitulates. Com. | |
| (Gau.) A Victim of Circumstances. Com. | |
| (Rex) A Tangled Web. Dr. | |

### Friday, April 12, 1912.

| | |
|---|---|
| (Lux) The Miner's Claim. W. Dr. | 960 |
| (Solax) Billy's Nurse. Com. | |
| (Than.) An Easy Mark. Dr. | |

### Saturday, April 13, 1912.

| | |
|---|---|
| (Great N.) Joke on Henpeck. Com. | |
| (Great N.) Glimpses of Southern France. | |
| (Imp) A Leap for Love. Dr. | 500 |
| (Imp) Mr. Smith, Barber. Com. | 500 |
| (Nestor) In Dry Territory. Com. | |
| (Powers) The Ways of Men. Dr. | |
| (Reli.) An Opportune Burglar. Dr. | |
| (Rep.) A Tragic Moment. Dr. | |

### Sunday, April 14, 1912.

| | |
|---|---|
| (Eclair) Tunisian Fisheries. Edu. | |
| (Eclair) A Gypsy's Heart. Com.-Dr. | |
| (Gau.) The Prairie on Fire. Dr. | |
| (Rex) The Seal of Time. Dr. | |

## LICENSED RELEASES.

### Monday, April 15, 1912.

| | Feet |
|---|---|
| (Bio.) The Female of the Species. Dr. | |
| (Kalem) War's Havoc. Dr. | 1000 |
| (Lubin) In After Years. Dr. | 1000 |
| (Pathe) Pathe's Weekly, No. 16. Topical. | |
| (Selig) The Other Woman. Dr. | 1000 |
| (Vita.) The Pipe. Com. | 1000 |

### Tuesday, April 16, 1912.

| | |
|---|---|
| (Edison) The Insurgent Senator. Dr. | 1000 |
| (Essanay) The Clue. Dr. | 1000 |
| (C. G. P. C.) The Anonymous Letter. Dr. | |
| (C. G. P. C.) The Albertos. Acrobatic. | |
| (Cines) How They Lost Out. Com. | |
| (Selig) The End of the Romance. Dr. | 1000 |
| (Vita.) The Cave Man. Dr. | 1000 |

### Wednesday, April 17, 1912.

| | |
|---|---|
| (Edison) The Dumb Wooing. Com. | 1000 |
| (Eclipse) The Unknown Traveler. Dr. | 1000 |
| (Kalem) The Adventures of American Joe. Dr. | 1000 |
| (Lubin) The Lover's Signal. Com. | 1000 |
| (Pathe) Easy Marks. Com. | |
| (Pathe) Training Fighting Cocks in Cuba. Sporting. | |
| (Vita.) Working for Hubby. Com. | 1000 |

### Thursday, April 18, 1912.

| | |
|---|---|
| (Bio.) Just Like a Woman. Dr. | |
| (Essanay) Sam Simpkins, Sleuth. Com. | 1000 |
| (Lubin) Gay Time in Jacksonville, Fla. Com. | 1000 |
| (Melies) Ghost of Sulphur Mountains. Dr. | 1000 |
| (Pathe) The Fishermaid's Love Story. Dr. | |
| (Selig) The Devil, the Servant and the Man. Dr. | 1000 |

### Friday, April 19, 1912.

| | |
|---|---|
| (Edison) The Boss of Lumber Camp: No. 4. Dr. | 983 |
| (Essanay) The Rivals. Dr. | 1000 |
| (Kalem) The Trail of Gold. Dr. | 1000 |
| (Selig) Bessie's Dream. Com. | 650 |
| (Selig) Trip to Tahiti. | 340 |
| (C. G. P. C.) A Hasty Honeymoon. Com. | |
| (C. G. P. C.) Excursion in New Zealand. | |
| (Vita.) The Craven. Dr. | 1000 |

### Saturday, April 20, 1912.

| | |
|---|---|
| (Edison) Dream Dances. Novelty. | 400 |
| (Edison) How Patrick's Eyes Were Opened. | 600 |
| (Essanay) The Cattle King's Daughter. Dr. | 1000 |
| (Cines) Queen Elizabeth's Ring. Dr. | |
| (Lubin) Captain Kling's Rescue. Dr. | 1000 |
| (C. G. P. C.) The Art of Printing. Indus. | |
| (C. G. P. C.) Bathing Cavalry Horses. | |
| (Vita.) Way of a Man with a Maid. Dr. | 1000 |

## MOTION PICTURE NOTES.

Pastime Theatre, Winchester, Ky., opened April 4, under the management of Arthur N. and Charles Bloomfield. The house seats 333 people, and is nicely fitted up.

A picture theatre will soon be opened in the Gebhart Block, Decatur, Ill. It will seat about 500. F. W. Gebhart will be the proprietor.

Church people in the neighborhood of Hancock Street and Bushwick Avenue, Brooklyn, are protesting against the erection of a picture theatre premises in that locality used last year for an airdome.


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